Characters

- FROGGIE--JAPANESE AMERICAN FROM HAWAII
- BOZO UYEHARA--FROGGIE'S BEST PAL
- ROY "LEFTY" AOKI--FROGGIE'S FRIEND
- OLD MAN KUMATA--FROGGIE'S FATHER
- MISAKO--FROGGIE'S SISTER
- REV˙ FUKUNAGA--NISEI CONGREGATIONAL MINISTER
- JANE SAITO--FROGGIE'S GIRLFRIEND
- SAM TAKENISHI--JAPANESE AMERICAN CAPTAIN
- GORDON HOLLEY--FBI AGENT
- MR˙ UYEHARA--BOZO'S FATHER
- TAD NAKAMOTO--JAPANESE AMERICAN FROM CALIFORNIA
- FUJI NAKAMOTO--TAD'S BROTHER
- KIYO NAKAMOTO--TAD'S SISTER
- YOSHIKO NAKAMOTO--TAD'S MOTHER
- GAIL BENNETT--FUJI'S GIRLFRIEND
- FRANKIE TOYOFUKU--KIYO'S BOYFRIEND
- FREDDIE--TAD'S FRIEND IN CAMP
- 442ND JAPANESE AMERICAN SOLDIERS:
- SGT˙ YOSHIDA
- RICHARD AKASHI
- "BABY" KOGA
- "KILLA" TOMA
- "SALTY" NAGANUMA
- YUKIYOSHI NAKANISHI--KIBEI COOK
- BRIAN WALKER--442ND LIEUTENANT FROM MAINLAND
- WARREN WALKER--BRIAN'S FATHER

- ROSE WALKER-BRIAN'S MOTHER
- CAPT˙ HENRY MANKE--442ND OFFICER FROM MAINLAND
- GUS MOORE--NAKAMOTOS' ATTORNEY
- JAPANESE AMERICAN REPLACEMENT SOLDIERS IN 442ND:
- WILLIE ASATO, STANLEY MASATSUGU, MELVIN NAKAMINE
- MARILYN, IRENE, LEIKO, --CAMP JEROME GIRLS
- HASHIMOTO IN INTERNMENT CAMP
- OHATA--HASHIMOTO'S FRIEND
- REPORTER (WHITE)
- WHITE GI NO˙ 1--PRAISES 100TH
- GEN˙ GEOFFREY MILES
- WHITE NO˙ 1, WHITE NO˙ 2--THUGS
- BUTLER
- 3 WHITE GIs WHO HASSLE TAD

Act 1

ACT I

THE SET CONSISTS OF WIDE LAYERED PLATFORMS (IN CAMOUFLAGE COLORS) THAT SPIRAL UPWARD, LEAVING THE CENTER STAGE OPEN. UPSTAGE IS A LARGE WHITE SCREEN FOR SLIDE PROJECTIONS.

A COUPLE OF CHAIRS AND A SMALL COUCH ARE SITUATED AT STAGE RIGHT; AT STAGE LEFT, AN OLD SEWING MACHINE, A COUPLE OF CHAIRS AND OTHER KNICKNACKS IN A SMALL TAILOR SHOP.

IN THE DARKNESS, WE HEAR FIRST A MALE CHORUS SING THE 100TH BATTALION THEME SONG FOLLOWED BY THE 442ND SONG.

FROGGIE, BOZO AND LEFTY ENTER IN THE DARK WITH A FLASHLIGHT AND PROWL THE STAGE. THEY ARE IN SHORTS AND T-SHIRTS. THEY ARE AT WAIAWA STREAM ON THE ISLAND OF OAHU.

THE SOUNDS OF FROGS PUNCTUATE THE DARK NIGHT. WE HEAR THE FLOWING OF A STREAM.

LEFTY

Bozo, you see 'um?

BOZO UYEHARA

Not yet.

FROGGIE

Try shine da flashlight dis way.

BOZO UYEHARA

You tink we can catch da buggas?

LEFTY

Dey no mo' chance against us.

FROGGIE

You guys making too much noise. No can surprise 'um.

LEFTY

Watch you step, no can see in da dark.

FROGGIE

Da dark is good.

BOZO UYEHARA

Froggie, try look.

BOZO SHINES THE FLASHLIGHT UNDER HIS CHIN TO CREATE A GHOSTLY FACE. HE LAUGHS SINISTERLY.

FROGGIE

Aeh, no make li'dat. Dis is serious.

LEFTY

Yeah, yeah, c'mon... wait. Ova dere, by you right side. Shine 'um, slow, yeah, yeah.

FROGGIE QUIETLY STEPS OVER TO THE "FROG," CAREFULLY SLIPS HIS HANDS UNDER THE FROG AND SEIZES IT.

FROGGIE

Aeh, got 'um! Dinna, dinna, man!

HE STUFFS "FROG" INTO BURLAP BAG THAT LEFTY IS CARRYING.

LEFTY

No get excited. One frog not going feed us.

FROGGIE

No worry, Lefty. Dey no call me Froggie fo' nuttin'.

BOZO UYEHARA

Aeh, dis good, eh. Dis da bes'. Fooling around li'dis, good fun. I going always rememba, you know, always. Dis my fav'rite time.

THERE IS THE PEEK OF DAWN NOW, A SOFT GLOW UPSTAGE.

LEFTY

Aeh, by da way, wen you going join da Asahis? Dey need one good catcha.

FROGGIE

No mo' time. And you quit da team so fo' wat I go.

BOZO UYEHARA

Yeah, how come you wen enlist in da Army?

LEFTY

Well, someday dey going draft us anyway. Might as well get 'um ova wit'. No big deal. Me little bit olda dan you guys, so I figga I go in firs'. C'mon, Froggie, da Asahis need one good catcha, help wit' da young pitchas. Asahis going be tough again dis season.

BOZO UYEHARA

You tink I can try out fo' second base? Get chance?

LEFTY

Shuwa. You was good at McKinley.

BOZO UYEHARA

I so busy working, but I like play.

FROGGIE

Aeh, we get plenny mo' frogs to catch.

THEY CONTINUE THEIR HUNT FOR FROGS AS THEY GO OFF.

OLD MAN KUMATA IN HONOLULU ENTERS WITH TAPE MEASURE AROUND HIS NECK. WE ARE IN HIS SMALL TAILOR SHOP. A RADIO PLAYS JAPANESE MUSIC.

HIS DAUGHTER MISAKO ENTERS CARRYING A BOLT OF CLOTH.

MISAKO

Dis da one you like, Otosan?

OLD MAN KUMATA

Hmm, goodu, goodu, numba one goodu. Where Yosuke? Oi, oi. Yosuke! Hayo!

FROGGIE ENTERS, WEARING LONG, UNFINISHED TROUSERS DRAGGING ON THE GROUND. KUMATA MEASURES FROGGIE FOR TROUSERS, MARKING WITH CHALK AND PINS.

FROGGIE

I no need pants, Otosan. Get plenny already.

MISAKO

Otosan, no matta how hard you try, you no can make Yosuke good looking. He not one hubba hubba boy.

FROGGIE

Me handsome enough. I get too many girlfriends.

OLD MAN KUMATA

Yakamashi

(Too noisy).

I no like my boy wear puka puka (hole) pants. Bumbai people say, "Kumata, you tailor, but Yosuke look like dorobo."

MISAKO

I know, he look jus' like one crook.

FROGGIE

No, I look like one car mechanic 'cause 's wat I do. Otosan, no can wear dis kine clothes fixing cars.

OLD MAN KUMATA

Nemmine, nemmine. You wear nice clothes, people say, "Kumata-san goodu tailor." Yassah, numba one good. Oh, chotto matte

(wait a bit).

KUMATA EXITS.

FROGGIE

Da old man get enough business from GIs who like fix deir uniforms, wassamatta wit' him.

MISAKO

You know Otosan, neva enough work for him.

LEFTY AOKI ENTERS, WEARING AN ARMY UNIFORM.

LEFTY

Aeh, Froggie, Misako. Wat, one mo' pants? How many you get already?

FROGGIE

I know, I know.

MISAKO

Oh, you look so nice in your new uniform.

LEFTY

Nah, I gotta get you fadda to fix 'um, you know, tuck in at da sides little bit, yeah.

FROGGIE

Why, you like get V-shape body, eh. Like fool da wahines?

MISAKO

You look good enough already, Lefty.

LEFTY

T'anks, eh, Misako.

MISAKO

Lemme see.

MISAKO STANDS BEHIND LEFTY AND TUCKS IN THE SHIRT A BIT AS SHE NUZZLES HIM AFFECTIONATELY.

MISAKO

Li'dis?

LEFTY

Yeah, yeah, wat you tink?

MISAKO

'S easy. I can do 'um for you, no need ask my faddah. I no charge you nuttin'.

LEFTY

Well, if not too much trouble.

FROGGIE

No trouble fo' you, Lefty honey.

MISAKO

You shut up. You bad.

LEFTY

Aeh, Froggie, why you no enlist too? Da 298 Guard not bad. Maybe you can be in da 1st Battalion like me and stay at Schofield.

FROGGIE

Nah, da Army not fo' me. I probably 4-F anyway.

BOZO ENTERS.

FROGGIE

Aeh, Bozo, try look. Da bugga in his shiny new uniform.

BOZO UYEHARA

Lefty, wow, you look good, too good. I like one da kine too.

LEFTY

Aeh, sign up, da government give you one free, no charge.

BOZO UYEHARA

You tink dey let me be one tank commanda? 'S wat I like be. Drive around one tank and shoot da guns. Boom! Boom!

FROGGIE

Bozo, you still one kid, yeah. No let da uniform sucka you. Rememba, you and me said we not going join up fo' nuttin'.

LEFTY

We gotta do our duty fo' our country like everybody else.

FROGGIE

Yeah, so long as no spoil my fun.

MISAKO

Froggie, no talk li'dat. Shame if haoles hear you.

FROGGIE

I no care wat da haoles hear.

MISAKO

Dey going get da wrong idea. Lefty know wat he talking about. Da tings we read about Japan, I feel funny kine.

KUMATA ENTERS.

OLD MAN KUMATA

Oi, Aoki, do ka

(how you)?

LEFTY

Good, Kumata-san, I wen' come fix my uniform.

MISAKO

I going do 'um for him, Otosan.

OLD MAN KUMATA

Oh? Okay, okay, no pilikia.

FROGGIE

Otosan, Japan causing lotta trouble.

OLD MAN KUMATA

Wassamatta?

FROGGIE

Why you no tell you bruddah ova dere, stop fighting China and no be so greedy.

MISAKO

No give Otosan bad time. He already sad enough. And his bruddah is your uncle, no forget dat.

FROGGIE

Who cares? I neva even meet my Japan relatives.

MISAKO

In fact, cousin Toshiyuki wen' die in China.

FROGGIE

Who wen' tell him to fight? Dumb ass.

MISAKO

Too bad, no, Otosan.

OLD MAN KUMATA

(to Froggie)

You go Japan fight, okay.

FROGGIE

You kidding? Me not one bobura

(Japan Japanese).

Aeh, I feel safe in Hawaii. Get plenny wahines to play wit', plenny kaukau to eat.

MISAKO

We lucky, so lucky. Otosan, good ting you neva take us back to Japan to live.

OLD MAN KUMATA

Yosuke born, so Okasan tell me we stay Hawaii mo' betta. She said no chance fo' you and Yosuke in Japan. I tink so.

FROGGIE

See? You betta t'ank me from now on. If I not here, you in Japan studying to be one geisha o' someting.

LEFTY

Froggie, I can see you, one real sad sack in da Japan army.

FROGGIE

Yeah, me marching around wit' all da damn fools waving da Rising Sun. Hup, hup, hup, hup.

FROGGIE MARCHES IN AN EXAGGERATED MANNER, FLOPPING AROUND IN THE UNFINISHED TROUSERS AND BREAKING UP IN LAUGHTER.

OLD MAN KUMATA

Oi, no make fun Japanese.

FROGGIE

Dey all get buck teet' and look like Tojo.

OLD MAN KUMATA

Kono gero, mada kodomo no

(Still a child).

KUMATA SLAPS FROGGIE'S REAR END WITH A ROLLED-UP NEWSPAPER AND CHASES A LAUGHING FROGGIE AS THEY EXIT.

THE REV˙ FUKUNAGA, A CONGREGATIONAL MINISTER, ENTERS. HE IS DRESSED INFORMALLY, WEARING AN ALOHA SHIRT.

REV. FUKUNAGA

Hello, everyone.

MISAKO

Rev˙ Fukunaga, so nice to see you.

REV. FUKUNAGA

Hi, Misako. Bozo, Lefty. Aeh, da uniform looks good on you. No can beat one American uniform, yeah.

LEFTY

I no like haoles say AJAs not loyal to our country.

REV. FUKUNAGA

I know. Not easy for our parents too.

BOZO UYEHARA

Reverend, you tink going get war wit' Japan?

REV. FUKUNAGA

I hope not. I pray dat Japan and America become friends, not enemies. But.... I don't know.

MISAKO

Can I help you, Reverend?

REV. FUKUNAGA

Oh, I like your faddah do some alterations on dis.

MISAKO

Okay, I go get him.

SHE EXITS AS FROGGIE ENTERS IN SWIMMING SHORTS AND UNDERSHIRT.

REV. FUKUNAGA

Hi, Froggie. You and Bozo going join up like Lefty?

FROGGIE

Not me. I get betta tings fo' do.

BOZO UYEHARA

Well, I busy helping my folks at da okazuya, so...

REV. FUKUNAGA

Mo' and mo' AJA boys signing up instead of waiting fo' da draft. All ova da Islands.

FROGGIE

Dey crazy.

LEFTY

Aeh, you calling me crazy?

FROGGIE

No, I call you pupule. You get one puka in you head.

LEFTY

If I not wearing dis uniform, I teach you one lesson.

FROGGIE

No let dat stop you.

REV. FUKUNAGA

C'mon, c'mon, I no like see friends fighting. Someday we may be fighting a real enemy.

BOZO UYEHARA

I tink going be Japan.

LEFTY

My bruddah betta come home. He still studying in Hiroshima.

BOZO UYEHARA

Why he no come back?

LEFTY

I guess he like it dere, I dunno. Staying at my grandmuddah's place.

FROGGIE

Maybe he betta off in Japan.

REV. FUKUNAGA

He's been in Japan a long time now.

LEFTY

Yeah. My faddah wen' send him fo' study, but he wen' keep me behind.

BOZO UYEHARA

You wish you went too?

LEFTY

No. America is my country. You country too.

KUMATA AND MISAKO ENTER.

OLD MAN KUMATA

Oh, Fukunaga Sensei, ikaga desu ka

(how are you)?

REV. FUKUNAGA

Ah, Kumata-san. Genki desu, feeling good.

KUMATA MOTIONS POLITELY FOR HIM TO GO OFFSTAGE AND HE FOLLOWS. MISAKO AND LEFTY ALSO EXIT.

BOZO AND FROGGIE GO OFF IN ANOTHER DIRECTION.

LIGHT UP ON NAKAMOTO HOME OUTSIDE THE SAN FRANCISCO AREA.

TAD NAKAMOTO RUNS IN AND SWITCHES ON THE RADIO TO GLEN MILLER'S "IN THE MOOD."

NAKAMOTO

Hey, baby sister, c'mon.

KIYO, 17, BOUNCES OUT, AND THEY JITTERBUG TO THE MUSIC. MOTHER YOSHIKO ENTERS, TURNS OFF THE RADIO.

YOSHIKO NAKAMOTO

Where Fujio? Late tonight.

NAKAMOTO

Oh, he's spreading manure, making the grass grow and mowing the lawn, a never-ending cycle.

YOSHIKO NAKAMOTO

Dinna come cold.

KIYO NAKAMOTO

That's okay, Okasan, we're not hungry. and I got some news to tell... Frankie Toyofuku invited me to the senior prom.

NAKAMOTO

Toyofuku? Wow! The merchant's son!

YOSHIKO NAKAMOTO

Frankie nice, polite boy.

NAKAMOTO

What a catch, baby sister. I hear wedding bells.

KIYO NAKAMOTO

I'm only 17. I'm too young to even think of marriage. I wanna travel to Japan with Okasan and meet our relatives.

NAKAMOTO

Hey, if you don't watch out, other girls are gonna steal Frankie away from you.

KIYO NAKAMOTO

Just let them try.

FUJI ENTERS IN HIS DIRTY GARDENER'S CLOTHES.

FUJI NAKAMOTO

Sorry I'm late. Just finished the job at the Kramer home. I want you to see it tomorrow, Okasan.

KIYO NAKAMOTO

What about us? Can't we go too?

FUJI NAKAMOTO

Of course. Everybody.

NAKAMOTO

Boy, must really be something.

FUJI NAKAMOTO

Well, it's the first Japanese garden I designed and landscaped myself.

KIYO NAKAMOTO

Fuji, I haven't seen you so happy in a long time.

FUJI NAKAMOTO

Yeah, Remember when I was debating whether to go to Manchuria to work? Japan was hiring Nisei engineers.

KIYO NAKAMOTO

I'm glad you didn't go.

FUJI NAKAMOTO

Ahh, I couldn't leave you and Okasan.

NAKAMOTO

Gee, first I hear my sister's going to the prom with the son of the richest Japanese family in the Bay Area and my big brother has his great news... Okasan, all I can say is that I'm getting straight A's in school.

FUJI NAKAMOTO

That's plenty. Get your education, Mr˙ Phi Beta Kappa, and you're get no flak from me.

KIYO NAKAMOTO

Okay, let's eat.

FUJI NAKAMOTO

I'm gonna wash up real fast.

FUJI RUSHES OFF.

NAKAMOTO

Okasan, I'm so hungry tonight I could eat a whole cow.

YOSHIKO NAKAMOTO

No cow, only rice and nishime.

KIYO NAKAMOTO

It's good. I helped cut the vegetables, and I did most of the cooking, didn't I, Okasan?

NAKAMOTO

Wow, you're really getting domesticated. I hope Frankie appreciates it, Mrs˙ Toyofuku.

KIYO CHASES TAD OFF AS YOSHIKO FOLLOWS.

FUJI AND GAIL ENTER. DAYTIME.

GAIL BENNET

The garden's so beautiful.

FUJI NAKAMOTO

You think so, Gail? You're not just saying that?

GAIL BENNET

Fuji, you know me. I speak my mind. You did a marvelous job.

FUJI NAKAMOTO

I don't want to stay a poor, simple gardener all my life. I got things to do, important things that'll change the world.

GAIL BENNET

Yes, it's wonderful hearing you sound so positive.

FUJI NAKAMOTO

I guess I was bitter a long time. But, you know, having an engineering degree and then finding out no American company will hire me because I'm, well...

GAIL BENNET

It is unfair, but what you're doing now, I'm so proud of you.

FUJI NAKAMOTO

I want to be the best damn landscape gardener in the country. My gardens will be so magnificent, even people from Japan will come to study my work. At least that's my dream. The best dream I can have under the circumstances.

GAIL BENNET

Am I in your dreams?

FUJI NAKAMOTO

Yes, Gail. Always. But you gotta be crazy to want me.

GAIL BENNET

I'll have you know craziness runs in my family. And we haven't done too badly, thank you. So you're stuck with me, Mr˙ Nakamoto, whether you like it or not.

THEY KISS AND CUDDLE. LIGHTS DOWN ON THEM.

IN THE MOONLIGHT, FROGGIE AND JANE ENTER. HE'S HOLDING THE BURLAP BAG, SHE THE FLASHLIGHT.

FROGGIE

Look out now, Jane, no step on da frogs.

JANE SAITO

I no step on dem, if dey no jump on mmmeeee! Aaaeeeehhh!

FROGGIE

Wat?

JANE SAITO

I tink I went step on one.

FROGGIE

You wen' squish 'um?

JANE SAITO

I dunno.

FROGGIE

'S okay. So long as da legs okay. Try see if you can pick 'um up.

JANE SAITO

I no like touch 'um. No let dem come near me.

FROGGIE

Dey no bite. We da one going bite dem.

JANE SAITO

Why you bring me here fo'?

FROGGIE

If you going be my girl, you gotta like frogs too. If we catch enough, we can cook plenny frog legs fo' Sunday dinna. Den you can taste fo' yourself. Taste like chicken.

JANE SAITO

Den I radda eat chicken. I no like eat frog. Bumbai I get warts growing in my stomach.

FROGGIE

Try wait. Dere one.

FROGGIE SNEAKS AWAY PLAYFULLY.

JANE SAITO

Froggie, where you? No leave me. Wait!

(Frogs croak loudly)

Froggie! All da frogs here! Froggie! Aaaaeeehhhhh!

JANE DANCES IN A CIRCLE IN A PANIC, THEN EXITS SCREAMING.

A HIGH-PITCHED SIREN JOINS IN THE SCREAMING AS LIGHTS GO DOWN IN DARKNESS.

THE SIREN CONTINUES TO WAIL AS THE SOUND OF AIRPLANES ROARS ACROSS.

THE BOMBING ATTACK ON PEARL HARBOR BEGINS.

SLIDES SHOW THE DEVASTATION OF PEARL HARBOR.

RADIO VOICE

(Music plays, then stops)

We interrupt this program for a bulletin from NBC News. President Roosevelt has just announced that the Japanese have attacked the U˙S˙ Territory of Hawaii in an aerial bombardment, hitting military installations at Pearl Harbor, Hickam Field, Schofield Barracks. Casualties are reportedly high as the Japanese staged the surprise attack on the unsuspecting populace in the Hawaiian Islands.

ON THE SCREEN WE SEE NEWSREELS VIEWING THE DAMAGE OF SHIPS AT PEARL HARBOR. THEN A PICTURE OF PRESIDENT ROOSEVELT APPEARS.

TAD, FUJI, GAIL, YOSHIKO AND KIYO ENTER AND LISTEN ON THE RADIO.

WE HEAR PORTIONS OF ROOSEVELT'S "DATE OF INFAMY" ADDRESS TO CONGRESS AND THE DECLARATION OF WAR.

ROOSEVELT'S VOICE

Yesterday, December 7, 1941--a date which will live in infamy--the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.... No matter how long it may take us to overcome this premeditated invasion, the American people, in their righteous might, will win through to absolute victory.... With confidence in our armed forces--with the unbounded determination of our people--we will gain the inevitable triumph--so help us God. I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, December 7, a state of war has existed between the United States and the Japanese Empire.

GAIL BENNET

Why, Fuji? Why'd they attack the U˙S˙?

FUJI NAKAMOTO

Crazy. How'd they manage to fool our military? The Navy must've known the Japanese were coming. They had to cross a whole damn ocean, for crying out loud.

YOSHIKO NAKAMOTO

Fujio...

FUJI NAKAMOTO

Don't worry, Okasan, we'll be okay.

KIYO NAKAMOTO

I can't believe it.

NAKAMOTO

Dammit!

FUJI NAKAMOTO

We just gotta stay calm.

YOSHIKO NAKAMOTO

What happen now? Send back to Japan?

FUJI NAKAMOTO

Who us? No, Okasan.

YOSHIKO NAKAMOTO

But I am not American citizen. Maybe me they return to...

FUJI NAKAMOTO

Hell no. You made your life here. You raised an American family.

GAIL BENNET

Mrs˙ Nakamoto, America wouldn't do that. It wouldn't be right.

KIYO NAKAMOTO

What about our relatives in Japan?

NAKAMOTO

It's them against us.

KIYO NAKAMOTO

Even Uncle Tadashi? You were named after him, Okasan's brother.

NAKAMOTO

What can we do? He's Japanese and we're Americans. He's the enemy.

FUJI NAKAMOTO

Okasan, we'll manage somehow. But we can't try to contact Uncle Tadashi and your sisters in Fukuoka. I mean it's not--

NAKAMOTO

I'm gonna enlist.

FUJI NAKAMOTO

Take it easy.

NAKAMOTO

We gotta show our loyalty.

FUJI NAKAMOTO

Right now we just sit and wait and see.

NAKAMOTO

See what? It's clear.

FUJI NAKAMOTO

No, it's not. Things can get ugly.

NAKAMOTO

That's what I mean. The newspapers are already stirring up a lot of hate against us. Some Nisei guys got beat up. People want us to leave California.

FUJI NAKAMOTO

The law's on our side. Remember this, we're Americans, we were born here. Keep saying that, don't forget it.

NAKAMOTO

I know who I am. It's the whites out there who don't understand.

KIYO NAKAMOTO

I'm afraid. I can't go to school.

FUJI NAKAMOTO

You gotta go. We gotta act as normal as we can. I'll keep the family together no matter what. We can't let them scare us away. You understand, Okasan?

YOSHIKO NAKAMOTO

Hai, hai. We cannot leave our house here.

FUJI NAKAMOTO

That's right. This is our home, this is where we were raised. We don't know any other place.

THE NAKAMOTOS EXIT.

KUMATA SWEEPS IN HIS STORE. FROGGIE AND MISAKO ENTER.

FROGGIE

Bozo and me going walk around, see wat people doing.

MISAKO

Come home quick, eh. Get some crazy people out dere.

FROGGIE

Yeah, yeah.

MISAKO

Rememba da curfew.

FBI AGENT HOLLEY ENTERS.

HOLLEY

Mr˙ Kumata?

OLD MAN KUMATA

Yes.

HOLLEY

Mr˙ Shigenobu Kumata?

OLD MAN KUMATA

Yes.

HOLLEY

I'm agent Gordon Holley of the Federal Bureau of Investigation. I have a few questions to ask you.

(refers to notebook)

You have a brother in the Japanese Navy?

OLD MAN KUMATA

Yes.

HOLLEY

His name is Takejiro

(Ta-key-ji-ro)

Kumata?

OLD MAN KUMATA

Yes.

FROGGIE

Someting wrong?

HOLLEY

Who are you?

FROGGIE

His son.

HOLLEY

Yosuke

(Yo-su-key)

Kumata?

FROGGIE

Yeah.

HOLLEY

Are you Misako

(My-say-ko)

Kumata?

MISAKO

Misako. Yes.

FROGGIE

My faddah neva do nuttin'.

HOLLEY

We just want answers right now, nothing more. Mr˙ Kumata, when was the last time you talked with or received a letter from your brother?

OLD MAN KUMATA

(counting on his fingers)

Ah, July. In letta he say he hurt back so stay home and rest.

HOLLEY

You had a nephew, Toshiyuki Kumata in the Japanese Army, who fought in China?

OLD MAN KUMATA

Yes.

HOLLEY

He died there?

OLD MAN KUMATA

Yes.

FROGGIE

Aeh, you bodda him enough already. Leave 'um alone.

HOLLEY

Listen, you little shit, I don't give a damn what you think. You're lucky I don't drag your ass behind bars right now. We got our eyes on you people. Make one wrong move and I'll get you.

HOLLEY EXITS.

MISAKO

How dey know all dat about Uncle and Toshiyuki?

FROGGIE

Dey wen' investigate us long time ago. Not just since Pearl Harbor. Not enough time. Damn.

MISAKO

Otosan, we gotta be careful.

FROGGIE

I hear dey already wen' pick up some Buddhist ministers and Japanese language teachas.

BOZO UYEHARA ENTERS.

BOZO UYEHARA

Ready, Froggie?

FROGGIE

Aeh, da FBI wen' come to you place?

BOZO UYEHARA

FBI? No, I no tink so.

FROGGIE

Dey wen' come here.

BOZO UYEHARA

Here? You mean dey spying on you?

FROGGIE

Look like.

BOZO UYEHARA

I wonda why.

MISAKO

Dey must be checking on lotta people.

BOZO UYEHARA

You tink dey going evacuate us?

FROGGIE

To where? Mainland? Nah. Get too many of us.

BOZO UYEHARA

I hear maybe dey like send us to Molokai.

MISAKO

Dey need us to work on Oahu. We can help if dey let us.

BOZO UYEHARA

I wonda wat Lefty doing?

FROGGIE

We go see wat happening to odda people.

MISAKO

No stay out too long. Scared, you know.

THEY ALL EXIT.

WARREN, BRIAN AND ROSE ENTER.

WARREN WALKER

Well, things are heating up. Brian, did you read my editorial?

BRIAN WALKER

Yes sir.

WARREN WALKER

What do you think?

BRIAN WALKER

Provocative.

WARREN WALKER

I'm making a strong point: I believe all Japanese on the West Coast should be put away.

WALKER

Wouldn't it be safer to have them secluded in one place where they can't sabotage things?

WARREN WALKER

I ran Henry McLemore's column today. Listen to this: "No country has ever won a war because of courtesy, and I trust and pray we won't be the first.... I am for immediate removal of every Japanese on the West Coast to a point deep in the interior. I don't mean a nice part of the interior either. Herd 'em up, pack 'em off and give 'em the inside room in the badlands. Let 'em be pinched, hurt, hungry and dead up against it.... Personally, I hate the Japanese. And that goes for all of them." I rest my case.

BRIAN WALKER

Then you'll be happy to know I"m joining the Army.

WARREN WALKER

Don't be foolish.

BRIAN WALKER

I don't think wanting to serve my country is foolish.

WARREN WALKER

All your romantic, idealistic notions... what the hell's wrong with you?

WALKER

Brian, please listen to what your father has to say. For my sake.

WARREN WALKER

You can serve your country in other ways. Ways that are important to the security of our country. I've already talked to my friend Joe Minter, he's with the FBI˙ He says he can get you into the Bureau.

BRIAN WALKER

The FBI?

WARREN WALKER

Yes. Stay in law school till you graduate, then Minter will take care of the rest.

BRIAN WALKER

That's out of the question.

WARREN WALKER

This is legitimate. The FBI needs more agents in wartime and they're taking law school graduates.

BRIAN WALKER

No, I've made up my mind. It's the Army.

WALKER

I think being an agent in Mr˙ Hoover's FBI is as patriotic as being in the Army.

BRIAN WALKER

I don't want special privileges.

WARREN WALKER

Why not? You're the son of Warren Walker, publisher of the Washington Enterprise newspapers. I have some influence where it counts.

BRIAN WALKER

I know you're wealthy and powerful and can move mountains if need be. And I know you mean well, but I can't accept that.

WALKER

Please don't be hasty, Brian. You're our only child. What would happen if we lost you. Warren, he can get a deferment, can't he?

WARREN WALKER

Yes. I only suggested the FBI because I knew he wouldn't be happy with a deferment.

BRIAN WALKER

You're right about that. I'll go to Officer Candidate School, get a commission in the Army and serve my country that way.

LIGHTS DOWN ON WALKERS. LIGHTS UP ON FROGGIE, LEFTY AND BOZO AS THEY ENTER.

LEFTY

'S all I know. Since me in da 298 Infantry, I gotta go wit' da rest a dem. Our officer, Sam Takenishi, talking to

some a da guys now.

FROGGIE

Wise up, Lefty. You tink you going win da war all by youself. Nuttin' doing. You going be spending da war peeling potatoes in KP˙ Da Army no going give you one rifle. Dey going worry you going shoot da haole soldiers.

BOZO UYEHARA

But maybe Takenishi know someting. He was in da University ROTC˙

LEFTY

We gotta get in dis war. We gotta fight da Japs like anybody else.

FROGGIE

Aeh, you no mo' relatives in Japan?

LEFTY

Of course. We all get. But dat no make diff'rence. War is war.

SAM TAKENISHI ENTERS.

TAKENISHI

Hi, guys. Ready, Lefty?

LEFTY

Yeah, no can wait.

TAKENISHI

Good. Sorry you boys aren't coming with us.

BOZO UYEHARA

Mr˙ Takenishi, too bad I neva sign up wen Lefty went.

TAKENISHI

Try to help any way you can. The University of Hawaii boys formed a labor group to aid the war effort. The Varsity Victory Volunteers.

LEFTY

Froggie tink we going wind up doing only KP˙ O' jus' manual labor. You tink so?

TAKENISHI

No, we won't stand for that. And neither will the other AJAs. We'll let the brass know how we feel. If we're lucky, we'll be fighting the enemy like all the other Americans. Good luck, guys.

TAKENISHI EXITS.

FROGGIE

Well, Lefty, no let da aburamushi

(roaches)

bite you okole

(rear end).

I hear dey grow giant on da mainland.

BOZO UYEHARA

You mean da cacaroach bite on da mainland?

FROGGIE

Yeah, not like da Hawaii kine.

BOZO UYEHARA

I wonda wat you guys going be doing up dere?

LEFTY

I dunno. Get plenny guys. Dey call us da Hawaiian Provisional Infantry Battalion.

BOZO UYEHARA

All one big secret, yeah. I wonda why.

FROGGIE

Aeh, take care you ass, eh. No can tell wen we going see you again.

LEFTY

First time we going be separated since small kid time.

BOZO UYEHARA

'K den. Go already.

LEFTY

Froggie, take care of Misako, eh. I kinna sweet on her.

FROGGIE

Yeah, yeah, I not blind. See you afta da war.

LEFTY IS ABOUT TO EXIT.

FROGGIE

Aeh, Lefty, wait. One mo' pitch, right down da middle--like in da McKinley days.

FROGGIE CROUCHES LIKE A CATCHER.

FROGGIE

Right here, baby, da bugga no can hit. Give 'um all you get. Now pitching Lefty Roy Aoki. Right here, right here.

BOZO STANDS BEHIND FROGGIE LIKE AN UMPIRE. LEFTY WINDS AND THROWS.

BOZO UYEHARA

Strike t'ree! You get 'um again, Lefty. Anodda one in da win column.

LEFTY SMILES WEAKLY AND EXITS. BOZO AND FROGGIE GO OFF IN THE OPPOSITE DIRECTION.

LIGHT UP ON THE NAKAMOTOS LISTENING ON THE FAMILY RADIO.

EVACUATION RADIO

And now the latest news on the state front. It's official. The Army soon will be evacuating all Japanese living in West Coast states. This action is the result of Executive Order 9066, which President Roosevelt signed in February. Government officials say the Japanese will be sent to inland relocation camps. All Japanese, alien and non-alien, men, women and children, are affected. Government officials cite the possible danger of sabotage to critical security areas as the key reason for the evacuation.

FUJI NAKAMOTO

I didn't think it would happen.

KIYO NAKAMOTO

It's all over the radio.

NAKAMOTO

I saw it posted around town too.

FUJI NAKAMOTO

Relocation? Who do they think they're kidding? Internment camps... what did we do to deserve this?

YOSHIKO NAKAMOTO

They take me away from family?

KIYO NAKAMOTO

It's not just the Issei people they want.

NAKAMOTO

No, it said all alien and non-alien Japanese. That means us too, Okasan.

FUJI NAKAMOTO

All of us from the West Coast, but nothing about evacuating the Japanese in Hawaii. What the hell's going on?

NAKAMOTO

I guess we gotta go, right? If we listen, then they'll know we're loyal and won't cause trouble.

FUJI NAKAMOTO

Hell no. They're treating us like criminals. They can't do this.

NAKAMOTO

But President Roosevelt said... It's some kind of Executive Order.

FUJI NAKAMOTO

Executive Order, my eye. I'm not going.

KIYO NAKAMOTO

What happens if you don't go?

FUJI NAKAMOTO

They'll probably arrest me. I'll take it to court. At least the courts will back me up.

NAKAMOTO

But we gotta stay together. For Okasan's sake and Kiyo. We have to stay close to them.

FUJI NAKAMOTO

This is important. I gotta stand up for what I believe. And I'm not the only one who's gonna protest.

NAKAMOTO

Think of Okasan. She depends on you.

FUJI NAKAMOTO

Didn't you learn anything in school? We have rights as American citizens.

NAKAMOTO

But what can we do? We're Japanese. People don't trust us now. That's why we should obey and go to the camp and not cause trouble ... Fuji, I'm begging you, for Okasan's sake. Let's go to the camp.

FUJI NAKAMOTO

Show me some guts, will you?

NAKAMOTO

What do you mean?

FUJI NAKAMOTO

You're letting all that anti-Jap propaganda get to you. You don't want to annoy the whites and get them mad at you. What the hell are you anyway?

NAKAMOTO

I'm thinking of Okasan and Kiyo.

FUJI NAKAMOTO

Bullshit!

NAKAMOTO

What good are your damn principles if you desert the family?

FUJI NAKAMOTO

I'm not deserting them.

NAKAMOTO

Shut up, just shut up. I don't wanna hear your excuses.

FUJI NAKAMOTO

You want a lesson in civil rights? I'll teach you something.

FUJI SHOVES TAD, WHO SHOVES BACK. THEY STRUGGLE AGAINST EACH OTHER.

KIYO NAKAMOTO

Fuji, stop, stop. Tad, no.

YOSHIKO NAKAMOTO

Tadashi, Fujio, don't fight, don't fight.

THEY STOP AND WARILY SEPARATE.

KIYO NAKAMOTO

Fuji, if you don't go with us, we don't know what might happen. It's so scary. We need you. Let's stay together.

FUJI NAKAMOTO

Okasan...

YOSHIKO NAKAMOTO

What will America do next? If you are with us, I don't worry.

FUJI NAKAMOTO

Okay... okay. We'll go to the camp.

FUJI DRAGS HIMSELF AWAY TO GAIL, WHO'S WAITING AT ANOTHER PART OF THE STAGE. THE OTHERS EXIT.

GAIL BENNET

Oh Fuji, why? You and Tad...

FUJI NAKAMOTO

Why didn't he understand? It's so clear. He just didn't...

GAIL BENNET

Let's get married and I'll go to the camp with you.

FUJI NAKAMOTO

California has miscegenation laws.

GAIL BENNET

We can go to Reno.

FUJI NAKAMOTO

What kind of life would it be for you?

GAIL BENNET

It's my choice.

FUJI NAKAMOTO

Out of the question.

GAIL BENNET

Let's talk about it.

FUJI NAKAMOTO

I said no.

GAIL BENNET

Don't I have a say in our life together?

FUJI NAKAMOTO

Not now. Not with this hanging over our heads.

GAIL BENNET

I'm willing to take my chances. I'm a big girl. I'll stand with you. I can take what anybody dishes out.

FUJI NAKAMOTO

You're not Japanese. It's not your fight.

GAIL BENNET

You make it so hard.

FUJI NAKAMOTO

It is hard. Very hard for a Japanese.

GAIL BENNET

Don't shut me out.

FUJI NAKAMOTO

You'd only get in the way.

GAIL BENNET

Fuji, don't.

FUJI NAKAMOTO

I don't want you.

GAIL BENNET

You don't mean it.

FUJI NAKAMOTO

You don't belong with us.

GAIL BENNET

Stop it, please. Don't...

FUJI NAKAMOTO

It's too late. Stay outta my life.

FUJI RUNS OFF AND GAIL EXITS.

WARREN ENTERS WITH ROSE.

WARREN WALKER

At least we got the Japanese out of California. I'm proud to say I did my share to make America safer.

WALKER

Don't be so smug, Warren.

WARREN WALKER

Well, my editorials, I believe, were persuasive in making the public aware of the Japanese threat we had on the West Coast.

WALKER

I must admit I was relieved when they were sent away. But I hope we weren't too harsh in how we treated them.

WARREN WALKER

Nonsense. The Japanese race is our enemy. That justifies everything. Even those born in the U˙S˙ can't be trusted. No matter how long they've lived in America, no matter how Americanized they may seem, they still owe their allegiance to the Emperor and Japan. That's how they are, plain and simple. Look at them, do they look American? Of course not.

BRIAN ENTERS.

BRIAN WALKER

Hi, glad you're home tonight.

WARREN WALKER

School's still in session. Why're you here?

BRIAN WALKER

Had some important business to attend to.

WALKER

You're all smiles. What's the news? Good, I hope.

BRIAN WALKER

Yes. It's official. I'm in the Army now and headed to Officer Candidate School.

WARREN WALKER

My God, why? We discussed this and we agreed that--

BRIAN WALKER

I never agreed to anything.

WARREN WALKER

You deliberately disobeyed me.

BRIAN WALKER

I'm not a kid anymore.

WARREN WALKER

I can fix this. You made a rash decision and we can get it undone. I have other plans for you.

BRIAN WALKER

Stop living my life for me.

WARREN WALKER

I want you to join the paper one day and it will be all yours when I retire. That's why I need you to --

BRIAN WALKER

I've made my decision and nothing you say will change my mind.

WARREN WALKER

Will you at least let me get you a position in Washington, in the Pentagon?

BRIAN WALKER

Give it up, Dad.

WARREN WALKER

But it's legitimate, for crying out loud!

LIGHTS OUT ON THE WALKERS.

LIGHTS UP ON JANE AND FROGGIE ENTERING THE TAILOR SHOP. IT IS DAYTIME.

JANE SAITO

Us girls go down and roll bandages for da Red Cross. I hear da GIs like socks. If you in da Army, I can knit socks for you.

FROGGIE

You can make fo' me even if I not in da Army.

JANE SAITO

No, not now. Gotta be for da Hawaii boys on da mainland. Da newspapers said dey training hard. You wish you went wit' dem?

FROGGIE

Dose guys olda, you know. Me jus' one baby.

JANE SAITO

I know. Big baby.

BOZO ENTERS RUNNING.

BOZO UYEHARA

Froggie, aeh, Froggie, you wen' hear da news? Now we going get our chance.

FROGGIE

Wat?

BOZO UYEHARA

You neva hear yet? Dey calling for volunteers, da Army. Dey like mo' AJAs.

FROGGIE

Bozo, you going volunteer?

BOZO UYEHARA

Yeah, yeah. Time to go, Froggie. Lotta guys talking it up, dey all going. We go be da firs' in line.

FROGGIE

Wat you folks going say?

BOZO UYEHARA

Dey said good, yeah, fight fo' my country.

FROGGIE

But dey need you to help dem.

BOZO UYEHARA

Dat nemmine. My sistas stay. We go, Froggie, we go togedda. You no like be da only one stay back, eh?

JANE SAITO

Froggie, if you go, I going send socks to you as fast as I can make 'um.

FROGGIE

I guess good time to go. I was getting bored wit' da curfew and blackouts anyway.

JANE SAITO

Oh Froggie, you so brave.

FROGGIE

Yeah okay. But I gotta give you my size. No make da socks too small.

JANE HUGS FROGGIE.

JANE SAITO

I write to you too. Every day. So you no forget me.

FROGGIE

Aeh, how I can fo' get my girl.

BOZO UYEHARA

Aeh, I see you later. Maybe we can catch up wit' Lefty.

BOZO RUNS OFF.

JANE SAITO

I feel scared now.

FROGGIE

Why?

JANE SAITO

I no like you die in da war.

FROGGIE

Nah, no worry. I going come back. You know, eh, da Japanese word fo' frog is kaeru. But kaeru also mean: to return. Dey no call me Froggie fo' nuttin'.

THEY KISS; JANE STARTS TO EXITS, STOPS, LOOKS BACK, THEN RUNS OFF.

MISAKO AND OLD MAN KUMATA ENTER. HE SITS AT HIS SEWING MACHINE.

FROGGIE

Otosan, you busy? I get one surprise fo' you.

OLD MAN KUMATA

Nani?

FROGGIE

I going join da Army wit' Bozo and da odda guys.

MISAKO

Not 4-C anymo'?

FROGGIE

No, 1-A. Otosan, I can join da Army now.

KUMATA TURNS SLOWLY, GETS UP AND PUTS A HAND ON FROGGIE'S UPPER ARM.

OLD MAN KUMATA

You go okay, good. America you home. You help America.

FROGGIE

You not going back up Japan?

OLD MAN KUMATA

No. I stay Hawaii too long, mo' betta Hawaii. America Hawaii allu same.

KUMATA RETURNS TO HIS MACHINE.

MISAKO

Bozo going too?

FROGGIE

Yeah.

MISAKO

Guess wat? I jus' saw da FBI guy in da store across da street.

FROGGIE

Still checking up on Otosan, eh.

MISAKO

Wait till he find out you going join da Army.

FROGGIE

Well, Otosan, if I go, you not going see me long time.

OLD MAN KUMATA

No make shame. Ma-ke okay, but no make shame.

FROGGIE

Yeah, I know. Dead hero betta dan live coward. Take care da family name. I hope I no run into my relatives in da Pacific.

LIGHTS DOWN ON THE KUMATAS.

PICTURES OF WEST COAST JAPANESE-AMERICANS BEING EVACUATED ARE FLASHED ON THE SCREEN. FOLLOWED BY PHOTOGRAPHS OF PEOPLE LIVING IN THE INTERNMENT CAMPS.

FUJI AND KIYO ENTER. THEY ARE OUTDOORS IN THE CAMP.

FUJI IS SHARPENING A HOE. BOREDOM PERMEATES THE AIR. KIYO IS READING A BOOK, THEN WATCHES FUJI.

KIYO NAKAMOTO

Isn't that hoe sharp enough?

FUJI NAKAMOTO

No.

KIYO NAKAMOTO

You've been working on it so long.

FUJI NAKAMOTO

Not long enough.

KIYO NAKAMOTO

Why don't you do something else?

FUJI NAKAMOTO

Because it isn't sharp enough. Because I want to. Because I need something sharp to kill the ground. Because the ground here is too damn too damn... shut up and don't bother me with your stupid ...

FUJI THROWS THE HOE AWAY.

KIYO NAKAMOTO

I don't care about your stupid hoe. I'm cold.

SHE RUNS OFF.

HASHIMOTO ENTERS.

HASHIMOTO

Fuji, hanashi

(let's talk).

Ohata come later.

FUJI NAKAMOTO

How you feeling, Hashimoto?

HASHIMOTO

How I feel? I feel anger. I want to... to...

FUJI NAKAMOTO

I know, I know...

HASHIMOTO

Wat you know? I lose my fishing boat... my business... no mo' house... all gone. My wife cry... every day cry. My children scared. Wat I can do?

FUJI NAKAMOTO

I'm mad too. We gotta do something.

HASHIMOTO

We must control camp. I want to show power, strength. We must beat up.

FUJI NAKAMOTO

No violence. We must protest our treatment, yes, but we can't harm people. That's not right.

HASHIMOTO

Baka! You kintama ga nai! No balls!

FUJI NAKAMOTO

Things have to be done the right way.

HASHIMOTO

Wat is right? You tell me... All my life I work and now I am poor man. Dey take everything from me. I have nothing.

OHATA HURRIES IN.

OHATA

Ikeda wife... dead. They find in barracks.

HASHIMOTO

Sick?

OHATA

She hang neck.

FUJI NAKAMOTO

Huh, what?

OHATA

Hang neck! Hang neck!

FUJI NAKAMOTO

She committed suicide?

OHATA

Yes!

HASHIMOTO

You see! You see! Ikeda wife... I know why... Ikeda family lose everything in California. Dey burn down Ikeda farmhouse, only ashes. Was too sad for Ikeda wife. Why live in America? Why live? Fuji, now we must show anger. You undastand?

FUJI NAKAMOTO

No, no, that's not the answer.

HASHIMOTO

Wat we can do? You don't know. Only talk, talk. No mo' time to talk. I must see Ikeda.

HASHIMOTO AND OHATA RUSH OFF.

KIYO AND YOSHIKO ENTER AS FUJI RETURNS.

YOSHIKO NAKAMOTO

Hashimoto and Ohata... okay?

KIYO NAKAMOTO

I don't like Hashimoto. He's a troublemaker. Him and that Ohata. Why do you talk to them?

FUJI NAKAMOTO

They got a right to be mad. I don't blame them.

KIYO NAKAMOTO

Well, you shouldn't be seen with those guys.

FUJI NAKAMOTO

Nobody's asking for your advice.

KIYO NAKAMOTO

I'm just expressing my opinion. Free country.

FUJI NAKAMOTO

Ha! That's a laugh.

TAD ENTERS.

NAKAMOTO

How you, Okasan?

YOSHIKO NAKAMOTO

Good.

NAKAMOTO

And you, Kiyo?

KIYO NAKAMOTO

Okay.

NAKAMOTO

I'm glad to hear that. Well... Okasan, everybody. I have something to tell you.

YOSHIKO NAKAMOTO

Nani?

NAKAMOTO

I'm going to volunteer for the Army.

KIYO NAKAMOTO

The Army?

NAKAMOTO

I feel it's my duty.

FUJI NAKAMOTO

Like hell you are.

YOSHIKO NAKAMOTO

Tadashi, abunai

(dangerous).

You stay here.

NAKAMOTO

I have to go, Okasan.

FUJI NAKAMOTO

That's bullshit! You're not going. We promised to stay together.

NAKAMOTO

This is different. This is my chance.

FUJI NAKAMOTO

After what they've done to us? Look at the barracks. Look at all the thousands of Japanese squeezed into this godforsaken camp. Why are we behind barbed wire? Why are armed guards watching us with rifles? What kind of justice is this?

NAKAMOTO

I know, I know. That's why I want to prove to them that we're loyal Americans.

FUJI NAKAMOTO

You don't have to prove anything. I wanted to protest the relocation, but you said we should stick together. All right, I went along. So now we're together and we stay together.

KIYO NAKAMOTO

Tad, we need you with us.

NAKAMOTO

You'll be okay in camp. Just keep to your own business and nobody'll bother you.

FUJI NAKAMOTO

You don't know what you're doing. There's guys out there just looking for trouble.

NAKAMOTO

I know. Guys like Hashimoto and Ohata, your buddies. Well, they don't scare me. I know what I'm doing is right. Okasan, you understand, don't you? Otosan fought in the Japan-Russian War for his country. I'm doing the same thing for my country.

FUJI NAKAMOTO

You damn fool! I won't let you volunteer.

NAKAMOTO

Try and stop me.

TAD TRIES TO PASS AND FUJI BLOCKS HIM. THEY STRUGGLE. FUJI THROWS TAD TO THE GROUND, AND THEY GRAPPLE.

YOSHIKO NAKAMOTO

Fujio, Fujio, no, no, stop, stop.

KIYO NAKAMOTO

Don't fight, listen to Okasan, stop.

THE BOYS BREAK IT OFF.

FUJI NAKAMOTO

Tell him not to go, Okasan. He'll listen to you.

KIYO NAKAMOTO

Tad, you can show your loyalty here, helping to keep order in the camp. We need you here.

NAKAMOTO

Okasan...

YOSHIKO IS TORN EMOTIONALLY, EYEING BOTH SONS.

YOSHIKO NAKAMOTO

Tadashi... Tadashi... don't go.

TAD SHAKES HIS HEAD SADLY, THEN SLOWLY BACKS OUT AND EXITS.

IN AN AREA OF DARK SHADOWS, HASHIMOTO AND TWO OTHERS WAIT AS TAD RE-EMERGES WITH HIS FRIEND FREDDIE.

NAKAMOTO

We're taking a big step, Freddie.

FREDDIE

There's gonna be more of us, you'll see.

THE THUGS LUNGE OUT AND ATTACK TAD AND FREDDIE, BEATING THEM TO THE GROUND.

THE ATTACKERS EXIT AS FUJI RACES IN. HE TRIES TO HELP TAD, WHO SHOVES HIM AWAY.

NAKAMOTO

Get away.

FUJI NAKAMOTO

I'm trying to help, dammit.

NAKAMOTO

Yeah, you and Hashimoto.

FUJI NAKAMOTO

Damn fool, I wouldn't hurt you.

FREDDIE

Tad, help. I--

TAD GOES TO HELP AS LIGHTS GO DOWN ON THEM.

FUJI RETURNS TO HIS FAMILY DOWNSTAGE.

KIYO NAKAMOTO

Did you find Tad? Fuji, did you--

FUJI NAKAMOTO

Don't bother me. You're always yakking.

KIYO NAKAMOTO

You don't have to snap at me. I was just asking if--

FUJI NAKAMOTO

No!

KIYO NAKAMOTO

I don't like the way you are now. You've changed.

FUJI NAKAMOTO

What do you expect? Huh? What? Living in this no man's land. People accusing, hating, fighting, turning against each other. All this crap we gotta take, all this... this...

TAD ENTERS, BRUISED AND TIRED.

YOSHIKO NAKAMOTO

Tadashi!

KIYO NAKAMOTO

Tad! What happened, what happened?

NAKAMOTO

I'm okay, it's nothing.

KIYO NAKAMOTO

You got in a fight.

NAKAMOTO

Yeah, yeah. Me and this other guy. We had a fight.

YOSHIKO NAKAMOTO

Kiyo, help me get medicine.

KIYO AND YOSHIKO GO OFF.

NAKAMOTO

You can tell your friends... they cracked Freddie's skull. He's lucky he's still alive.

FUJI NAKAMOTO

I tried to--

NAKAMOTO

I don't wanna hear your crap. I'm not saying anything because of Okasan and Kiyo. But you were in on it.

FUJI NAKAMOTO

No! You're wrong. I was--

NAKAMOTO

Look, we know where we stand with each other. Let's leave it at that.

FUJI NAKAMOTO

Listen to me, dammit, lemme explain.

KIYO AND YOSHIKO RETURN TO CLEAN TAD'S WOUNDS.

KIYO NAKAMOTO

It's like Fuji was saying. Everybody hating each other and fighting for no good reason.

NAKAMOTO

I'll be leaving tomorrow.

YOSHIKO NAKAMOTO

Tomorrow?

KIYO NAKAMOTO

So soon. What's going to happen to you?

NAKAMOTO

Basic training first, I guess.

YOSHIKO NAKAMOTO

Tadashi, please come home safe. You don't have to be hero.

NAKAMOTO

Okasan, I'll come home. I promise.

KIYO NAKAMOTO

I'll pray day and night for you.

THERE IS AN AWKWARD SILENCE.

KIYO NAKAMOTO

Fuji, aren't you going to say something to Tad?

NAKAMOTO

We already said our goodbyes.

TAD WALKS AWAY AS LIGHTS GO DOWN.

BACK IN HONOLULU, IT IS NIGHTIME. OFFSTAGE LAUGHTER ERUPTS.

THERE ARE THREE CHEERS OF "BANZAI!"

FROGGIE, BOZO AND JANE STUMBLE OUT LAUGHING.

FROGGIE

Man, I tought I was in Japan wen dey started yelling banzai.

JANE SAITO

Well, dey cheering you and Bozo and da odda guys inside. Dey wishing you good luck wen you go into da Army.

BOZO UYEHARA

I know but, kinna shame, eh. Wat if da FBI watching?

FROGGIE

Let 'um watch. Aeh, we go see how much money people wen' give us.

FROGGIE AND BOZO PULL OUT ENVELOPES OUT OF VARIOUS POCKETS, RIPPING THEM APART TO GET AT THE MONEY.

FROGGIE

I tink we hit da jackpot.

BOZO UYEHARA

Dey so nice give us money li'dis.

FROGGIE

Japan style good fo' some tings. I get ten bucks here.

BOZO UYEHARA

Twenty dollas in dis one.

FROGGIE

One mo' ten.

BOZO UYEHARA

One mo' twenty.

FROGGIE

Aeh, aeh, how come I getting tens and you getting twenties?

BOZO UYEHARA

No can help, people like me betta dan you.

FROGGIE CRUMPLES AN EMPTY ENVELOPE INTO A BALL AND THROWS IT AT BOZO.

HAWAIIAN MUSIC PLAYS OFFSTAGE.

JANE SAITO

You guys no shame? Wat if somebody come out and see you? Wait till you go home at least.

FROGGIE

Yeah, yeah, wassamatta wit' you, Bozo.

BOZO UYEHARA

Me? You da one said--

MISAKO COMES OUT.

MISAKO

Bozo, people like you come in and do da hula. Dey going give you extra money if you dance fo' dem.

FROGGIE

Wat about me?

MISAKO

Dey no like you.

MISAKO AND BOZO, WHO'S ALL SMILES, EXIT.

JANE SAITO

Wat I going do wen you go away?

FROGGIE

You going dream about me night and day.

JANE SAITO

And den wat? Going be so lonesome. Why have to get war for? Everyting was going so good.

JANE CLINGS TO FROGGIE.

FROGGIE

At least we betta off dan da Japanese on da West Coast.

JANE SAITO

Wat going happen to us?

FROGGIE

You and me?

JANE SAITO

No, I mean all us Japanese. People hate us. We neva do nuttin' but dey hate us. Wat we going do? So scary.

FROGGIE

I take care you.

JANE SAITO

How you going do dat wen you stay on da mainland?

HAWAIIAN MUSIC OFFSTAGE ENDS AND THERE IS APPLAUSE.

SOON BOZO RETURNS, EXHILARATED.

BOZO UYEHARA

Ho, da good fun. Froggie, I hear going get one mo' party down Ewa side tomorrow. Some mo' good fun. No going end.

JANE SAITO

Bozo, you no scared?

BOZO UYEHARA

About wat?

JANE SAITO

Going to war.

BOZO UYEHARA

Nah. Not me and Froggie. We going beat da Germans o' da Japanese and come home wit' lotta medals on our chest. Right, Froggie?

FROGGIE

Yeah, I going get one medal fo' being da bes' ditch digger in da Army. And you da champion potato pealer.

BOZO UYEHARA

Nah, nah, not me, I hate potatoes. Froggie, I can jus' see us, you and me, side by side, chargin' and shootin' da machine guns. Dat-dat-dat-dat-dat-dat-dat-dat. And all da Germans and Japanese lying on da ground. Ma-ke, die, dead. Wow, we shuwa wen' kill plenny.

MISAKO ENTERS.

JANE SAITO

Misako, you miss Lefty?

MISAKO

Of course. I wonda wat he doing now?

BOZO UYEHARA

Dey training in Wisconsin, I tink.

MISAKO

Yeah, I know dat. But I mean, wat he doing right now.

FROGGIE

He snoring in his bunk, too tired to tink of you.

JANE SAITO

Froggie, no talk li'dat.

FROGGIE

Okay, okay. Bozo, we go get some beer.

THEY EXIT.

JANE SAITO

Boys, dey no undastand. I tink Lefty stay in his bed dreaming about you. I bet he going crazy because you not dere wit' him. I bet he pounding his pillow wit' his two hands because he miss you so much.

MISAKO

I hope so. Froggie said dey no going fight in da war, but I tink he wrong. Lotta dem not coming back. I know.

JANE SAITO

Misako, you make me worry wen you talk li'dat. Everyting gotta be okay, or else wat we going do?

FROGGIE AND BOZO RETURN WITH SAKE BOTTLES AND SMALL CUPS FOR ALL.

FROGGIE

Okay, dis one special night. Sake! We going drink to da future.

BOZO UYEHARA

Yeah, wen we come home from da war, we going get togedda again li'dis and celebrate.

MISAKO

Lefty too.

FROGGIE

Of course. Everybody. Nobody going get hurt.

BOZO UYEHARA

And going get one big parade wen we come home and we going march down King Street wit' da bands playing and everybody cheering us.

JANE SAITO

Bozo, I hope you one good fortune teller.

FROGGIE HAS POURED SAKE IN THE LITTLE CUPS FOR EVERYONE.

FROGGIE

Okay, everybody. To da future. Kampai!

EVERYONE

Kampai!

THEY RAISE THEIR CUPS IN THE TOAST AND BOTTOMS UP.

THE LIGHTS SLOWLY FADE TO BLACK.

LIGHTS UP ON BARRACKS AT CAMP SHELBY NEAR HATTISBURG, MISSISSIPPI.

AKASHI, KOGA, TOMA, NAGANUMA IN THEIR ARMY UNIFORMS, SITTING AROUND LISTENING TO AKASHI PLAY THE UKULELE.

YUKIHASHI NAKANISHI PRACTICES WITH HIS RIFLE, MARCHING AROUND THE BARRACKS SINGING A JAPANESE MILITARY SONG.

SALTY

Aeh, Yuki, pipe down. Yakamashi.

YUKIYOSHI NAKANISHI

I am good soldier. Must practice.

SALTY

Yeah, yeah, but not now.

TOMA

Yuki, you gotta be like us Hawaii guys. Time fo' work and time fo' play.

YUKIYOSHI NAKANISHI

Naganuma, dis not Hawaii. You play in Hawaii okay. Here you work.

SALTY

Hai, Captain Nakanishi. Wakarimashita!

THE BOYS HAVE A GOOD LAUGH AT NAKANISHI'S EXPENSE.

AKASHI

I wonda why they call dis place Camp Shelby? Look like Camp Shitty to me.

SALTY

Yeah, I wen' leave Hawaii fo' dis dump?

KOGA

Yeah, pupule.

FROGGIE AND BOZO ENTER.

FROGGIE

Akashi, wat state we stay?

AKASHI

Mississippi.

FROGGIE

Damn. I going get bad luck here.

SALTY

Why?

FROGGIE

Dis da state I neva can spell in school.

TOMA

I wonda wat da Hattisburg wahines look like?

BOZO UYEHARA

Killa, you going date da haole girls.

TOMA

Of course. Gotta give 'um chance go out wit' me. Aeh, I wen' fo'get my coconut oil.

SALTY

No mo' time fo' suntan you.

AKASHI

Yeah, Killa, you miss da wahines at da beach, yeah?

TOMA

Nemmine, I going meet plenny new girls up here.

YUKIYOSHI NAKANISHI

Japan girls ichiban yo.

SALTY

Aeh, Yuki, I tink you wen' stay in Japan too long.

AKASHI STRUMS HIS UKE, PLAYING "MY LITTLE GRASS SHACK."

AKASHI

Gimme da Hawaii girls anytime. And dey can stay wit' me back home in Kealakekua, Hawaii.

HE SINGS THE SONG. BOZO JUMPS INTO HIS COMICAL HULA TO THE DELIGHT OF HIS BUDDIES.

TOMA

Chee, you make me homesick already.

FROGGIE

Yeah, I wonda wat my Jane doing now?

TOMA

I know wat my Diane, Patty and Jeanette doing. Dey crying deir eyes out because I not dere wit' dem.

AKASHI

Minnie Miyano--you guys neva see one cute girl like Minnie Miyano in you life.

SALTY

Minnie? Wat kine name dat? Minnie. Must be she look like Minnie Mouse.

AKASHI

Jealous bugga, eh, you, Salty. Jus' because you no mo' girlfriend.

SALTY

Aeh, I get girlfriend.

AKASHI

Bulai bugga you. Show me her picture.

SALTY

I neva bring 'um wit' me.

AKASHI

Yeah, yeah.

KOGA

Ho, my feet sowa.

KOGA TAKES OFF HIS SHOES AND MASSAGES HIS FEET.

SALTY

Aeh, da stink toe jam, wassamadda, you no wash you feet?

KOGA

No need wash, eh, stay cova up.

SALTY

Kusai

(stink)

get away from me. I no like one stink bugga like you stay by me.

BOZO UYEHARA

No scold him, Naganuma. No wonda dey call you Salty.

SALTY

I radda be Salty dan stinky.

FROGGIE

Aeh, Koga, you run around hadashi

(barefoot)

on da plantation, eh?

KOGA

Yeah, fo' wat wear shoes. Humbug.

SALTY

I bet you no even get you own shoes.

KOGA

No make fun, eh, my muddah wen' buy me one new pair wen I wen' join da Army.

TOMA

Koga, how come you old man and old lady wen' let you join up?

KOGA

I was sick of da sugarcane. And my faddah said go fight fo' my country okay.

BOZO UYEHARA

You too? Me too.

AKASHI

Me, I said I like see da world, so I wen' join up.

FROGGIE

Koga, how old you?

KOGA

Seventeen.

TOMA

Still one baby.

FROGGIE

Aeh, 's you nickname from now. Baby.

KOGA

Me not one baby.

FROGGIE

Nemmine. You our baby bruddah. Now go outside and wash you feet.

KOGA

I no like. Too cold outside.

FROGGIE

Aeh, aeh, listen to us.

TOMA

Yeah, o' we wash 'um fo' you.

AKASHI

Hurry up and go.

FROGGIE

And no let da chiggas bite you.

KOGA EXITS AS THE BOYS LAUGH.

FROGGIE

Aeh, who like shoot craps?

TOMA

I ready fo' you dis time.

FROGGIE

Killa, I no give chance, you know.

SALTY

Aeh, Killa, Froggie going clean out you pocket.

TOMA

Aeh, put you money in here too. Dis not one private game. C'mon, you guys.

AKASHI

Not me. I stand guard.

BOZO UYEHARA

Yeah, I no like get caught, bumbai shame.

TOMA

Bozo, you worry too much. Get you money out.

YUKIYOSHI NAKANISHI

I play too.

SALTY

Gotta be dollars, Yuki, good old American dollars. Not yen.

YUKIYOSHI NAKANISHI

You inu

(dog),

I win all and send you to poorhouse wit' only undapants.

BOZO UYEHARA

You guys wen' get plenny money at farewell parties too?

SALTY

Yeah, yeah, who going roll?

FROGGIE

Me firs'. My dice.

KOGA RETURNS.

KOGA

Aeh, I can play too?

TOMA

You too young.

KOGA

Wat I going do wit' da 800 bucks I wen' bring from home?

SALTY

Aeh, you wen' get old real fas'.

AKASHI

How come you neva lose you money on da ship?

KOGA

I was so seasick I neva can do nuttin'.

SALTY

Wait, wait, wat about you feet?

KOGA

I wash 'um.

(smells a foot)

No stink.

(sticks foot out)

See?

SALTY

(smells it too)

Okay, okay. Get you dough.

TOMA

Aeh, Baby, I going tell you right now, put four hundred in Vic'try bonds, okay? And send 'um to you muddah. No spend fo' nuttin'.

BOZO UYEHARA

Wat you, his big bruddah o' wat?

TOMA

I taking him unda my wing. Baby, you listen to me and you neva go wrong.

KOGA

Okay, Killa.

AKASHI STRUMS HIS UKE AS THE BOYS SHOOT CRAPS. OCCASIONALLY THEY YELL, SOMETIMES THEY GROAN.

TAD ENTERS.

NAKAMOTO

You guys aren't supposed to be gambling.

FROGGIE

Yeah? Who you?

NAKAMOTO

You could get in trouble.

SALTY

Aeh, Akashi, I t'ought you watching outside?

AKASHI

Wat? Da bugga not one officer.

NAKAMOTO

You better quit it.

FROGGIE

(standing)

Who wen' ma-ke and make you sergeant?

NAKAMOTO

Who went what?

FROGGIE

Ma-ke, ma-ke, dammit, you deaf o' someting?

TOMA

Aeh, Froggie, one kotonk, he dunno da kine.

FROGGIE

Yeah, you one kotonk, eh?

NAKAMOTO

Kotonk? What's a kotonk? Is that Japanese?

FROGGIE

Wat you, wiseguy? Aeh, if you like trouble, you looking at 'um.

AKASHI

Aeh, aeh, aeh, shavetail alert.

THE BOYS QUICKLY GATHER UP THE MONEY. SGT˙ YOSHIDA AND LT˙ BRIAN WALKER ENTER.

SGT. YOSHIDA

Ten-hut!

THEY BUMP INTO EACH OTHER AS THEY SNAP TO ATTENTION IN A SINGLE FILE. KOGA HAS ONE BOOT ON AND ONE OFF.

SGT. YOSHIDA

This is Lt˙ Walker, your new platoon leader.

BRIAN WALKER

Thank you, Sgt˙ Yoshida. At ease, men. I thought this might be a good time to get acquainted. Hope I didn't interrupt anything. Your name, soldier.

YUKIYOSHI NAKANISHI

Yukihashi Nakanishi, saaa!

BRIAN WALKER

What?

YUKIYOSHI NAKANISHI

Yukihashi Nakanishi, flom Sarem, Olegon, saaaa!

BRIAN WALKER

Huh?

BRIAN MOTIONS YOSHIDA DOWNSTAGE.

BRIAN WALKER

That soldier Japanese?

SGT. YOSHIDA

Yes sir, we're all Japanese in the 442nd˙

BRIAN WALKER

Is he some kind of turncoat POW?

SGT. YOSHIDA

No sir, he's an American from Salem, Oregon. He might also be termed a Kibei.

BRIAN WALKER

What's a kibei?

SGT. YOSHIDA

Someone born in the U˙S˙ who was sent to Japan in his youth for his education. Japanese is his primary language.

BRIAN WALKER

I'm having him transferred outta here. By the way, where you from?

SGT. YOSHIDA

St˙ Louis, Missouri, sir, home of the Cardinals and Stan Musical.

THEY RETURN TO THE MEN.

AKASHI

Richard Akashi, sir.

BRIAN WALKER

That a baby guitar you're holding?

AKASHI

Dis one ukulele, sir, from Hawaii.

BRIAN WALKER

You're from Hawaii? Honolulu?

AKASHI

No sir, Kealakekua, Hawaii.

BRIAN WALKER

Key-ala-ko...

AKASHI

Kealakekua, sir.

BRIAN WALKER

I see. Very good.

BRIAN WILL GO DOWN THE LINE.

SALTY

Michimasa Naganuma, sir, from Wailuku, Maui.

BRIAN WALKER

Mi-mi... Na-nu...

SALTY

Michimasa Naganuma, sir. My friends call me Salty.

BRIAN WALKER

Yes, very good. And your hometown is in what state?

SALTY

Da territory of Hawaii, sir. Wailuku, on da island of Maui.

BRIAN WALKER

I see, yes, thank you.

TOMA

Yoshimori Toma, sir.

BRIAN WALKER

Yo-yo-mo...

TOMA

Yoshimori Toma, from Aiea, Hawaii. I saw da bombing of Pearl Harbor from Aiea Heights, sir.

BRIAN WALKER

Is that right?

TOMA

Yes sir, I was doing it wit' one a my girlfriends wen' da bombing wen' stop me.

BRIAN WALKER

You were doing what?

TOMA

You know, da kine... da kine, da kine.

SGT. YOSHIDA

His nickname is Killer, sir, if you know what I mean. Women are his hobby.

BRIAN WALKER

Oh. Keep it up, soldier.

TOMA

I try, sir.

KOGA

Kazuto Koga, sir, from Hanapepe, Kauai, sir.

BRIAN WALKER

Kazoo...? Hanapeepee... ah...

KOGA

Yes sir.

BRIAN WALKER

How do you like it in the Army?

KOGA

Not bad, but da kaukau no ono.

BRIAN WALKER

What's that?

KOGA

Da kaukau--

SGT. YOSHIDA

Not used to da food, Lieutenant. Not enough rice.

KOGA

Gotta eat rice o' no mo' chikara

(strength),

I mean if I no eat gohan

(rice),

I come weak.

BRIAN WALKER

What?

FROGGIE

(sotto voce)

Da bugga deaf.

BRIAN WALKER

Did you say something?

FROGGIE

Yosuke Kumata, sir.

BRIAN WALKER

Where you from?

FROGGIE

Honolulu, sir.

BRIAN WALKER

We seem to have a lot of men from Hawaii.

SGT. YOSHIDA

Yes sir, we had a large turnout of volunteers. Ten thousand, at least.

BRIAN WALKER

Is that right.

NAKAMOTO

Tadashi Nakamoto, sir, from San Francisco.

BRIAN WALKER

I can't believe it. Someone from the States.

NAKAMOTO

Looking forward to being in your platoon, sir.

BRIAN WALKER

Were you in school?

NAKAMOTO

Yes sir, University of San Francisco.

BRIAN WALKER

What were you studying?

NAKAMOTO

My goal is to become a lawyer, sir.

BRIAN WALKER

Hmmm. I was in law school myself. Men, I'm going to try to learn your names, but it may take some time. Frankly, I'm not used to your kind of names. In the meantime, continue with what you were doing.

BRIAN EXITS.

SGT. YOSHIDA

Koga. Shape up. Clean up your damn English. Your pidgin English is embarrassing.

YOSHIDA EXITS.

KOGA

Wassa madda wit' my English? No good?

BOZO UYEHARA

Aeh, da Lieutenant neva ask about me. He fo'get me.

SALTY

I no blame him. He no like see you in his nightmare.

BOZO UYEHARA

I get name too. Shinsuke Uyehara, sir. I come from Honolulu. My parents own one okazuya and--

SALTY

Yeah, yeah, we know. Nuff already. How 'bout getting da crap game going again? Da Lieutenant said okay.

FROGGIE

Aeh, Bozo, damn kotonk wen' take up you time, 's why. You wen' see da way he was brown-nosing da Lieutenant. He going learn his lesson da hard way. Okay, get da bets down, I rolling again. Les go.

LIGHTS DOWN ON THE MEN AS FROGGIE IS ABOUT TO ROLL.

LIGHTS UP ON BRIAN AND CAPT˙ MANKE.

BRIAN WALKER

I put on a good face, Captain, but I tell you, it's the weirdest feeling. Here I'm ready to fight the Japs and I wind up as their leader. I can't tell the difference from the real Japanese except that my Japanese are in American uniforms.

MANKE

That really bothers you, eh.

BRIAN WALKER

I gotta be honest, sir. They're Japs, right? How do I know they won't shoot me in the back?

MANKE

Well for one thing. They're Americans, not Japs˙ Listen, I was stationed at Schofield Barracks before the war, and I know these Nisei guys. They're solid and dependable.

BRIAN WALKER

But they got relatives in the Pacific killing our guys.

MANKE

Yeah, and I got relatives in Europe killing our guys.

BRIAN WALKER

What?

MANKE

You heard me.

BRIAN WALKER

I mean...

MANKE

My parents emigrated from Heidelberg, and, yeah, I got uncles and cousins in the German military, the Wehrmacht. You gonna turn your back on me?

BRIAN WALKER

Hell, that's different. You know, you're... you're...

MANKE

White? That the difference?

BRIAN WALKER

I was looking to go to the front and see some action. Nobody's gonna send these guys to fight.

MANKE

There's another battalion of Japanese Americans. The Hundredth. They'be been training hard. The word is they're headed for Europe. I think we'll follow 'em. Look, if you got a problem, tell the colonel you wanna transfer out. He'll do it no questions asked.

BRIAN WALKER

How 'bout you?

MANKE

Like I said, these men are first-rate. I'm sticking with 'em.

BRIAN WALKER

If I ask for transfer, where'll they send me?

MANKE

Who knows? Maybe some desk job in the States.

BRIAN WALKER

I don't want that. I have an open mind but...

MANKE

Suit yourself. You can adjust to the men or take a hike.

BRIAN WALKER

Aw hell, it's not only that but it's the way they talk--what kind of English is that?

MANKE

Pidgin English. That's the way the guys talk in Hawaii. They use a lot of Hawaiian words. Pick up as much as you can. They'll appreciate the effort.

MANKE EXITS.

WARREN AND ROSE ENTER AT OPPOSITE END.

BRIAN WALKER

Dear Mom and Dad. I just met my men in Camp Shelby out here in Hattisburg. You'll find this hard to believe, but my men are Japanese. I swear, it's the strangest thing you'll ever see. It'll take some adjustment on my part.

LIGHT DOWN ON BRIAN. ROSE CONTINUES WITH THE LETTER.

WALKER

(reading)

These boys, my captain tells me, are Americans, like you or me. You couldn't tell by the way they talked. Some kind of weird English. The captain said I can transfer if I want. I gave it some thought but decided to stay for now. I hope I made the right decision.

WARREN WALKER

That is so stupid, giving Brian Japanese to command. He should be reassigned to another outfit immediately.

WALKER

Why are the Japanese in the Army anyway?

WARREN WALKER

It's the government's plan, but it's crazy. Those Japs can't be trusted. They're not loyal to the U˙S˙

WALKER

Brian would be more comfortable with white boys.

WARREN WALKER

I'll write and tell him he should get out of that situation. I wouldn't want to be in the same platoon with those Japanese.

WALKER

You think it's dangerous for him?

WARREN WALKER

Absolutely. You don't know which way they'd shoot.

WALKER

But I thought the Japanese from here were taken to internment camps. Those Japanese with Brian can't be Americans.

WARREN WALKER

Well, they'd better not issue them rifles. Those Japanese would be used only for manual labor, like digging ditches and cleaning latrines.

LIGHT DOWN ON ROSE AND WARREN.

IN THE DARK, WE HEAR SHUFFLING FEET, GROANS, MOANS, SIGHS.

LIGHTS UP. IT'S REALLY FROGGIE AND THE OTHERS AS THEY DRAG IN AFTER A DAY OF TRAINING AND HIKING.

SALTY

How long we going train li'dis? Nuff, eh? We ready to go fight.

KOGA

Yeah, da Hundred dying in Italy and we still pounding da dirt in da U˙S˙ of A˙

AKASHI

Maybe da brass like we be in top shape.

SALTY

We already betta dan da haole units here.

FROGGIE

Salty, no be in one hurry to die.

SALTY

I dunno wat fo' tink. Jus' dead tired now.

BOZO UYEHARA

Betta dead tired dan ma-ke, die, dead.

AKASHI

Yeah, I neva sing all da songs I like sing yet.

TOMA

Sing us one song, Akashi.

AKASHI SINGS THE JAPANESE SONG "SHINA NO YORU." THE OTHER BOYS JOIN IN.

TAD, WHO HAS BEEN SITTING APART FROM THE OTHERS, REACTS TO THE SONG.

NAKAMOTO

You can't sing that song. It's Japanese.

FROGGIE

No kidding. Aeh, you guys, 's one Japanese song.

THE GUYS

Ooooooohhhh!

NAKAMOTO

We were told not to sing Japanese songs--and not to talk Japanese.

FROGGIE

Aeh, we no bodda you and you no bodda us, okay, kotonk.

NAKAMOTO

But it's wrong.

FROGGIE

C'mon, everybody sing, c'mon, no worry.

THEY SING THE SONG AGAIN, EXCEPT FOR TAD.

BRIAN AND YOSHIDA ENTER.

SGT. YOSHIDA

Ten-hut!

EVERYBODY JUMPS TO ATTENTION.

BRIAN WALKER

At ease. What was that song?

FROGGIE

Aaahhhh, 's one Hawaiian song, old Hawaiian song. Hula girls dance to da song, but no mo' hula girls, so hard luck.

BRIAN WALKER

Let's hear it again.

THE BOYS NERVOUSLY EYE EACH OTHER, KOGA SINGS LOUDLY AS THE OTHERS LOOK AT HIM AND MUMBLE THE LYRICS.

BRIAN WALKER

You men will have to teach it to me sometime. As you were.

BRIAN EXITS, TRYING TO HUM THE TUNE.

SGT. YOSHIDA

You guys! Atama ga nai

(no head),

no!

BOZO UYEHARA

Sarge, you not supposed to speak Japanese.

SGT. YOSHIDA

Shaddup! No more screw-ups, you hear! We got a job to do. One more incident like this and you'll answer to me personally.

YOSHIDA EXITS.

NAKAMOTO

You see? We could've been in real trouble, thanks to you.

FROGGIE JUMPS TAD AND THEY GRAPPLE TO THE FLOOR.

AKASHI

Beef! Beef!

TOMA

Give 'um room!

THE BOYS CHEER AND RAZZ THE COMBATANTS.

SGT˙ YOSHIDA RUNS IN TO STOP THEM.

SGT. YOSHIDA

Break it up! Break it up!

HE AND A COUPLE OF OTHERS HOLD TAD AND FROGGIE APART.

Damn idiots! I don't have time to baby-sit you bums! Now keep your nose clean or I'll teach you a lesson myself!

YOSHIDA STORMS OUT. FROGGIE TRIES TO JUMP TAD AGAIN BUT HE'S HELD BACK. LIGHTS DOWN.

LIGHTS UP ON KIYO, READING A BOOK.

FUJI ENTERS, SWEATING IN UNDERSHIRT AND CARRYING A HOE.

KIYO NAKAMOTO

I'd like to go to college someday, but...

FUJI NAKAMOTO

You can go to college right here--the College of Hard Knocks.

YOSHIKO BRINGS OUT A JAR OF PRESERVED VEGETABLES.

YOSHIKO NAKAMOTO

I make for Tadashi.

KIYO NAKAMOTO

Oh, the tsukemono. Boy, I bet Tad'll be happy. They don't get Japanese food I know. Maybe I can make some cookies.

FUJI NAKAMOTO

Yeah, cookies, tsukemono, why not send him roast pork and home-made fried chicken? Let's all celebrate and sing and dance...

YOSHIKO NAKAMOTO

Fuji!

KIYO NAKAMOTO

We're just trying to let Tad know we haven't forgotten him. What's wrong with you?

FUJI STAYS SILENT AND SLUMPS TO THE FLOOR.

FUJI NAKAMOTO

The government's gonna draft the guys from the camps.

KIYO NAKAMOTO

Why? What happened?

FUJI NAKAMOTO

What a joke. They humiliate us. They refuse us jobs because we're Japanese. And they ship us off to concentration camps. Now they expect us to fight for the country that betrayed us. Nuts to that!

YOSHIKO NAKAMOTO

What can you do?

FUJI NAKAMOTO

I won't submit to the draft.

KIYO NAKAMOTO

What would they do to you then?

FUJI NAKAMOTO

Who knows? Send me to prison. But so what? I'm already in prison here.

YOSHIKO NAKAMOTO

I don't want them to take you away.

FUJI NAKAMOTO

Okasan, they treat us like dirt, then they say we have to die for our country.

KIYO NAKAMOTO

Isn't there something else you can do? Less drastic?

FUJI NAKAMOTO

I've always been the good Japanese who didn't complain, who didn't protest the racial prejudice we suffered all these years. I accepted it like a good little boy. But no more.

KIYO NAKAMOTO

Maybe if you explain how we feel, then they'll--

FUJI NAKAMOTO

What? Send us to Tule Lake the way they did to Ohata and Hashimoto?

KIYO NAKAMOTO

Well...

YOSHIKO NAKAMOTO

They take you in Army?

FUJI NAKAMOTO

No. They can't force me. Not after the way they treated us.

KIYO NAKAMOTO

But if they send you to prison...

FUJI NAKAMOTO

They're forcing me to oppose them. That's what they want. I went along on this relocation policy so we could stay together. Now they want to take me away from you and Okasan. It's not right.

KIYO NAKAMOTO

What's Tad going to think?

FUJI NAKAMOTO

It's not Tad's problem.

YOSHIKO NAKAMOTO

What we can do?

FUJI NAKAMOTO

Just be strong, Okasan. Just be strong.

LIGHTS SLOWLY DOWN ON THE NAKAMOTOS.

LIGHTS UP ON TOMA, KOGA AND AKASHI AS THEY ENTER IN THEIR BEST UNIFORMS PREPARED TO MEET YOUNG NISEI WOMEN AT CAMP JEROME.

A SIGN SAYS, "WELCOME TO CAMP JEROME CANTEEN."

TOMA

Baby, dese wahines we going meet is mainland girls, kotonks, so you gotta watch how you talk. No pidgin, undastand?

AKASHI

Talk good English.

KOGA

Yeah, yeah, yeah. But I can tell you one ting?

TOMA

What?

KOGA

I dunno how talk good English. Wat if I get lockjaw?

AKASHI

You gotta make shibai

(act)

little bit, you know, bulai. T'row da bull around.

KOGA

Well...

TOMA

One ting, no tell 'um you only 17.

KOGA

How old me den?

TOMA

Twenty-one, den you can drink.

KOGA

Okay, okay, 21, 21, 21.

AKASHI

Killa, you no can do someting wit' his hair?

TOMA

Aeh, he can fix his own hair. Baby, pat 'um down

(motioning hair),

so no stick up.

KOGA SPITS IN HIS HAND AND SMOOTHS DOWN HIS HAIR.

AKASHI

Oh, nice. Not too clean, but real nice.

THREE YOUNG NISEI WOMEN COME BOUNCING OUT.

MARILYN

Hi. Welcome, everyone, to our Camp Jerome Canteen. We hope you enjoy yourselves. My name is Marilyn. This is Leiko and Irene. Aahh, right now the three of us would like to sing a song. We're not very good but we'd like to dedicate it to all you 442nd guys who are here tonight. Okay, hit it.

THEY SING "BOOGIE WOOGIE BUGLE BOY" WITH ENTHUSIASM. WHEN THEY FINISH, THEY COME DOWNSTAGE TO MEET THE BOYS.

TOMA

You girls can really sing.

MARILYN

Oh no, we just like to... you know...

IRENE

We prepared food for tonight.

MARILYN

It's not much but in camp, well, we try.

AKASHI

Oh, no worry about us. We eat anyting.

TOMA

Da food not important. We wen' come to meet all you beautiful girls of Camp Jerome.

IRENE

Oh, you didn't have to say that.

TOMA

I neva lie, I always speak from my heart.

LEIKO

And what're your names?

TOMA

Yeah, yeah, my name is Yoshimori Toma.

AKASHI

Richard Akashi.

THE WOMEN LOOK AT KOGA.

KOGA

Ah, ah, dey call me Bab... Bab... Kazuto Koga. But my muddah call me Ka-chan.

LEIKO

What should we call you?

KOGA

Oh, I dunno.

LEIKO

May I call you Kazuto? I like that name.

KOGA

Okay.

LEIKO

How old are you, Kazuto?

KOGA

Seventeen.

IRENE

Aren't you too young to be in the Army?

KOGA

I no tink so. My muddah and faddah said I can go, so I tink no pilikia.

LEIKO

Oh. Okay.

MARILYN

You're all from Hawaii, huh?

AKASHI

Yeah, somebody wen' tell you?

IRENE

No, we sorta guessed.

THE SONG "MOONLIGHT SERENADE" PLAYS.

TOMA

Aeh, good music. You like dance?

MARILYN

Sure. My favorite song.

TOMA

Dat right? Mine too.

AKASHI

Irene? Dance?

IRENE

Thank you.

LEIKO

Kazuto, do you want to dance?

KOGA

Yeah... but I dunno how. On da sugar plantation, nobody wen' teach me.

LEIKO

Well, shall we get something to eat? Hungry?

KOGA

Yeah, I always like eat.

LEIKO

I made some riceballs with ume-boshi inside.

THE TWO EXIT.

THE OTHER COUPLES CONTINUE DANCING UPSTAGE.

TOMA

Where you from, Marilyn?

MARILYN

Seattle.

TOMA

Get plenny Japanee out dere?

MARILYN

Well, there used to be, but we're all in camps now.

TOMA

You know, da guard wen' search us befo' we can come in.

MARILYN

They're very strict.

IRENE

Like it in the Army?

AKASHI

Okay. Get chance fo' see da world. All dat kine.

IRENE

I want to see the world too. Someday.

KOGA AND LEIKO RETURN. KOGA PICKS FROM A PLATE OF FOOD. REIKO ISN'T EATING.

KOGA

You not hungry?

LEIKO

I'd rather watch you eat. Like it?

KOGA

Ono.

LEIKO

It's not good?

KOGA

Taste ono.

LEIKO

Oh no, you don't like it.

KOGA

No. Ono.

LEIKO

What?

THE MUSIC ENDS.

TOMA

Baby, eat up, eh, you.

KOGA

Ono.

LEIKO

I don't think he likes it. He keeps saying, "Oh no."

AKASHI

(laughs)

Ono is Hawaiian for taste good. Delicious.

KOGA

Yeah, real ono.

LEIKO

Oh.

LIGHTS DOWN ON THE COUPLES.

BRIAN AND MANKE ENTER AT ANOTHER PART OF THE STAGE.

MANKE

Why don't you just transfer out?

BRIAN WALKER

I'm staying.

MANKE

I hear your father's Warren Walker.

BRIAN WALKER

Yes, sir.

MANKE

Publisher of the Washington Enterprise. Very outspoken against Japanese Americans.

BRIAN WALKER

He's concerned about West Coast security.

MANKE

I bet he doesn't like the idea you're with the 4-4-2.

BRIAN WALKER

He wants me outta here. Pronto.

MANKE

So what's holding you back?

BRIAN WALKER

I make my own decisions.

MANKE

We don't need you here.

BRIAN WALKER

Sir, why're you on my back all the time? I've been doing my job and following your orders to the letter, sir.

MANKE

You want it straight? As company commander, I want my platoon leaders to be in sync with their men, fighting as a team. I don't want you out there on my flank, screwing up the works. You gotta have the confidence of your men. I wanna see an improvement in your attitude before we ship out. If not, I'm recommending to the colonel that you be transferred to some desk job back to the States.

MANKE EXITS AS FUKUNAGA ENTERS.

REV. FUKUNAGA

Hello, Lieutenant. How are you? Something wrong?

BRIAN WALKER

Chaplain, I guess I got off on the wrong foot with the men. I need help. How can I patch things up?

REV. FUKUNAGA

Hmmmm, I see. The boys respond to trust and faith. If they see you believe in them, they won't let you down.

BRIAN WALKER

I admit I got a lot to learn.

REV. FUKUNAGA

I can help you with some of the local ways. For starters, the pidgin English from the Hawaii boys, well, I can teach you some of the key words.

BRIAN WALKER

That'll help.

REV. FUKUNAGA

One thing we gotta clear up first is settle this split between Hawaii and mainland Japanese. That's why I thought by sending the Hawaii buddhaheads to Camp Jerome they might better understand the plight of the mainland Japanese soldier.

BRIAN WALKER

I didn't know there was animosity between the two.

REV. FUKUNAGA

Well, it's basically a misunderstanding. Hopefully things will change for the better. We can't have Buddhaheads and kotonks knocking each other senseless.

FUKUNAGA AND BRIAN APPROACH TAD, WHO'S SITTING AND WRITING A LETTER.

BRIAN WALKER

Nakamoto, why aren't you at the Camp Jerome dance?

NAKAMOTO

Oh, ah, I wasn't feeling well.

BRIAN WALKER

Too bad. You're a good soldier, but you gotta loosen up a bit. Enjoy yourself while you can.

NAKAMOTO

Yes sir.

BRIAN EXITS.

REV. FUKUNAGA

Your family is in a camp, no?

NAKAMOTO

Yes, Chaplain.

REV. FUKUNAGA

I understand.

NAKAMOTO

I worry for my mother and sister.

REV. FUKUNAGA

I think I know Issei mothers. And your mother, I'm sure, would be sad if she thought you were worried sick about her. She's a very dear woman, isn't she?

NAKAMOTO

Yes, she doesn't complain, she doesn't nag. Even the relocation, she accepted with... I don't know, without any screaming or...

REV. FUKUNAGA

Yes, we can learn from the Issei. They say, "Shikata ga nai." It can't be helped.

NAKAMOTO

Yes, yes, that's what she said. It can't be helped.

REV. FUKUNAGA

But you know, what we are doing here and what the One Hundred is doing in Italy, well, that will change a lot of minds, I think.

NAKAMOTO

Yes, that's why I volunteered.

REV. FUKUNAGA

Good. I know it's extra hard for you Mainland boys, but don't get your spirit down. Be happy that you are on the road to correct the wrong impression America has of Japanese Americans. We're doing the right thing. Keep that in your heart.

NAKAMOTO

Thank you, Chaplain.

FUKUNAGA PATS TAD ON THE SHOULDER AND EXITS.

LIGHT UP ON KIYO AND OKASAN SITTING TOGETHER. KIYO IS HOLDING A LETTER.

NAKAMOTO

Okasan and Kiyo. I'm doing great here in Camp Shelby. I have Corporal stripes because I'm a good soldier.

KIYO NAKAMOTO

(reading)

Good food, lots of exercise, I get along great with my buddies. Everything is just fine. Don't worry about me. I'll be home someday. Your loving song and brother, Tadashi.

LIGHTS DOWN ON TAD AND THE FAMILY.

LIGHTS UP ON SOME 100TH BATTALION GIS. THEY ARE IN A REST AREA.

A REPORTER ENTERS WITH CAPT˙ TAKENISHI.

REPORTER

Capt˙ Takenishi, can I ask you--what's the morale of your troops?

TAKENISHI

Couldn't be higher. The men of the 100th Battalion are Americans of Japanese ancestry fighting for their country. That says it all. Talk to the men.

REPORTER

Thank you, Captain.

TAKENISHI MOVES ON AND REPORTER ZEROES IN ON LEFTY.

REPORTER

How does it feel to be known as the Purple Heart Battalion?

LEFTY

I dunno. Because, well, dat means we got a lot of casualties. It's tough.

REPORTER

Got anything you want to say to the people of America?

LEFTY

Well, I guess I can say, we trying our bes'. Too bad lotta guys died and got hurt, but we get a job to do, and nobody can stop us.

REPORTER

Thanks. What's your name and hometown?

LEFTY

Roy Makoto Aoki, Honolulu.

REPORTER EXITS AS BOZO ENTERS. HE SEES LEFTY.

BOZO UYEHARA

Lefty!

LEFTY

Bozo! Wat you doing here?

BOZO UYEHARA

Replacement, man, replacement, straight from da heart of Camp Shelby. Aeh, you know wat, I stay in da same platoon as you.

LEFTY

Wat, no can believe. Aeh, one real miracle, eh. Froggie wen' come too?

BOZO UYEHARA

Nah, da bugga still back dere. You know da guy, free style, eh. Still get in his share of fights. He no take shit from da haole GIs.

LEFTY

Gotta be, eh, same old Froggie.

BOZO UYEHARA

Howzit. You guys taking lotta heat, yeah?

LEFTY

It's been rough, You know Jack Suzuki from our McKinley team, wen he got it, was hard. Den couple Asahi guys wen' down too. I wen' cry. Was too much... But aeh, good you wen' come. Welcome to da Hundred. You going like da guys here.

BOZO UYEHARA

How you feel da firs' time you wen' see action?

LEFTY

I not going kid you. I was scared. Man, I was shaking. But not jus' me, so you know...

BOZO UYEHARA

I neva face the Jerries yet, so I was tinking... I wonda...

LEFTY

Bozo, no shame. We all scared. But da One Hundred guys are good fightas. Dey know wat dey doing. So you follow da veterans and do wat dey do, and you going be in good shape.

BOZO UYEHARA

Yeah. But you know wat? I still wish I was catching frogs wit' you and Froggie at Waiawa Stream.

LEFTY

Wen da war is ova, da t'ree of us go back and do dat.

A WHITE SOLDIER ENTERS, FOLLOWED BY THE REPORTER.

REPORTER

Hey, wait up. I hear you wanted to say something about the Nisei GIs.

WHITE GI #1

Yeah, well, I been reading some of the things people in my hometown been saying. You know, against Japanese Americans? Well, it ain't right. I wanna set the record straight. Those guys in the Hundred, hell, I ain't seen better fighting men. Some of the self-righteous people back home, sitting on their fat asses, well, they should see the blood spilled by our Japanese American soldiers. I'll bust the jaw of anyone back home who says a bad word against our buddies.

REPORTER

Great, what's your name and hometown?

REPORTER AND GI EXIT.

FROGGIE STANDS AT ONE END OF THE STAGE FACING THE AUDIENCE, READING A LETTER.

JANE STANDS IN A SPOTLIGHT ON THE OPPOSITE END.

LEFTY AND BOZO ARE SEATED IN A LIGHT.

LEFTY

Froggie, what's going on? I hear you chasing da haole girls all ova da place. About time you saw some real action ova here, not da wahine kine. Bozo is in my platoon. So two of da three musketeers are here. We waiting.

BOZO UYEHARA

Froggie. The Italian wahines knock your eyes out. You really missing out. How 'bout it, paisan, the vino is supremo. Arrivederci.

JANE SAITO

Dear Froggie. I hate to write this letter, but I met someone. He works at the Fair Department Store where I work. We didn't mean to, but we fell in love. He's a divorced man with two children, but I think he's a good person. Please don't be disappointed in me. I know you will find someone else who's better than me. I'm happy with Calvin, he's good to me. Please take care of yourself.

JANE EXITS, FROGGIE RIPS THE LETTER AND EXITS TOO.

OLD MAN KUMATA BRINGS OUT A BOX AND IS BUSY TYING IT.

MISAKO ENTERS.

MISAKO

Otosan, wat dat?

OLD MAN KUMATA

Huh? Kore

(this)?

Nemmine. Go, go.

MISAKO

You hiding from me? Fo' who dat?

OLD MAN KUMATA

Nemmine, nemmine.

MISAKO

Otosan, wat you doing? I no like you get in trouble if... Oh, you sending someting to Froggie.

OLD MAN KUMATA

Naze

(why)?

No can?

MISAKO

Oh, it's okay but you surprise me.

OLD MAN KUMATA

He allu time hungry. Must eat, keep strong. My boy, shoganai

(can't be helped).

MISAKO

Wat you sending him?

OLD MAN KUMATA

Senbei, katsuo, all kine kaukau. No spoil.

MISAKO

I dunno if you can send food, Otosan. You so cute. You neva like me know you get sof' heart, yeah. Froggie, going be so happy.

KUMATA IS CARRYING THE BOX ACROSS THE STAGE WHEN HE STAGGERS, WEAKLY TAKES A FEW STEPS, THEN COLLAPSES.

MISAKO

(running)

Otosan! Otosan! Somebody, please help. Otosan, wassamadda? Wat's wrong?

LIGHTS DOWN ON MISAKO AND KUMATA.

TOMA, KOGA, AKASHI, NAGANUMA, FROGGIE ENTER, STROLLING CASUALLY IN THE NIGHT, THEN LOUNGE ON THE PLATFORMS.

SALTY

Aeh, you guys, you wen' miss lotta loving in New Orleans, da home of honey-sweet, red-hot babes and ono, ono Cajun kaukau. Killa, I tell you, da sweeties, huummm, ono, ono, ono. She was one cutie wit' legs, legs, legs.

TOMA

You wen' pro station afta dat? Shame you know if you catch da disease.

SALTY

Aeh, was not li'dat.

TOMA

Yeah, yeah, you wen' pro station o' wat?

SALTY

Yeah.

TOMA

Okay, good.

SALTY

Aeh, wat about you guys? Da Jerome canteen was no good, eh? I bet da kotonk girls ugly.

AKASHI

No, dey was nice, real nice. Dey wen' real try hard make us feel at home.

KOGA

Yeah, 's right. And dey wen' make gottso

(delicious food)

fo' us. Real Japanese food.

AKASHI

But on da bus ride back, some guys was saying da families in da camp wen' scrape da bes' food dey had to give us to eat. So less fo' da families now.

TOMA

Jerome was sad, Froggie. Barbed wire, guards watching, too much. I feel bad fo' dem. Too bad you neva see.

KOGA

Some a dem kotonks hard luck. Parents and kids stay lock up li'dat and dey volunteer fo' da Army. Dat take real guts.

AKASHI

I hear Nakamoto get one muddah and sista in da kine camp.

KOGA

Tough, man, tough. At leas' our folks stay okay in Hawaii.

AKASHI

Chee, if I was in Nakamoto's shoes, I dunno if I going be in dis man's Army.

TOMA

Aeh, Froggie, give Nakamoto chance. C'mon. Da bugga has it rough. No mo' friends here, his family in one a da camps.

AKASHI

Froggie, some kotonks okay. Nakamoto not bad.

FROGGIE

Yeah, yeah. I wen' hear from odda guys too. Wat you like I do, kiss da bugga?

TOMA

So, Froggie, I hear Jane wen' give you one Dear John. Take it from me, you betta off. Wahine, you no can take too serious. If dey get too close to you, you gotta scratch 'um off like one dog scratch off one flea.

KOGA

Killa, wat if you find one girl you like marry?

TOMA

Neva happen, neva happen. No girl going eva trap me. You, Baby, you going marry da firs' girl you make love to.

KOGA

Yeah? How you know?

AKASHI

Aeh, aeh, because you so sweet and innocent.

FROGGIE

Because you muddah wen' raise you right. No kidding, you going make one good husband and faddah

someday. And Killa going come visit you, and you gotta tell you kids dis is Uncle Killa, and da kids going say Uncle Killa, Uncle Killa.

THERE ARE TWO SKELETAL PUBLIC TOILET DOORWAYS, ONE MARKED WHITE, THE OTHER COLORED.

SALTY

Aeh, too much beer, gotta go. Which one we supposed to use?

TOMA

You white?

SALTY

'S one dumb question.

TOMA

Well den, gotta be colored.

KOGA

Funny kine da way people tink ova here, no?

AKASHI

Da brass said we gotta use da white, so no cause trouble.

SALTY

Aeh, I not one haole, 's fo' sure.

FROGGIE

We go in da colored one, wat da hell.

AT THE OTHER END, TAD IS SURROUNDED BY THREE HAOLE GIS.

1ST HAOLE GI

Look what we got here.

2ND HAOLE GI

And in an American uniform yet.

3RD HAOLE GI

Here, Jappie, Jappie.

THEY JUMP TAD AS HE TRIES TO FIGHT THEM OFF.

NAGANUMA EMERGES FIRST.

SALTY

Aeh, you guys, c'mon!

THE OTHERS RETURN.

AKASHI

Aeh, 's Nakamoto!

THEY RUSH TO TAD'S RESCUE. THE FREE-FOR-ALL CONTINUES UNTIL AN MP ENTER, BLOWING HIS WHISTLE..

THE MP GRABS FROGGIE FROM BEHIND. WITHOUT LOOKING, FROGGIE TURNS AND LANDS A BLOW ON THE MP˙

THE STAGE GOES BLACK.

END OF ACT I

Act 2

ACT II

LIGHTS UP AS LEFTY, BOZO AND OTHERS IN FULL BATTLE GEAR ENTER AND REST.

BOZO UYEHARA

I wonda wat Froggie doing now?

LEFTY

Drinking beer, dancing wit' one girl from Hattisburg and digging da chiggas from his body. He betta come up join us befo' I die.

BOZO UYEHARA

Aeh, no talk li'dat.

LEFTY

No can help. I know my time coming.

BOZO UYEHARA

Nobody know da kine stuff.

LEFTY

I going be up dere in heaven wit' da odda Asahi playas, me pitching. And fo' da firs' time I going t'row only strikes, 'cause in heaven you perfect, you no t'row balls.

BOZO UYEHARA

Aeh, you give me da heebie-jeebies.

LEFTY

You know, I neva ride one horse in my whole life. Sad, yeah. I neva climb Diamond Head. I neva see one volcano eruption on da Big Island.

BOZO UYEHARA

Yeah, shaddup. Nuff, no talk.

LEFTY

If I no see Froggie, tell 'um I said hi.

LEFTY STANDS AND AS HE MOVES, MACHINE GUN FIRE ERUPTS. EVERYBODY SCATTERS. LEFTY, HIT IN THE SHOULDER AND LEG, LIES FACE DOWN.

THERE IS A FLURRY OF GUNFIRE OFFSTAGE, A GRENADE EXPLOSION, THEN QUIET. BOZO TURNS LEFTY OVER.

BOZO UYEHARA

Lefty, Lefty, no die! Lefty, you dead?

LEFTY

You one angel?

BOZO UYEHARA

No, me you buddy.

LEFTY

See. I told you I going get it. Next time you listen to me.

BOZO UYEHARA

Aeh, you going home, you going home. You lucky bugga, no mo' war fo' you. Million dollar wound.

LEFTY

You sure I not going heaven? Jus' my luck. I was getting ready to pitch a no-hitta.

A MEDIC ENTERS TO TEND TO LEFTY. LIGHTS DOWN AS SOLDIERS EXIT.

LIGHTS UP ON FROGGIE IN THE STOCKADE.

SGT˙ YOSHIDA ENTERS.

SGT. YOSHIDA

Kumata, I'm sick and tired of you getting in trouble. Don't you feel any shame?

FROGGIE

Da haoles was asking fo' one bloody nose.

SGT. YOSHIDA

You fight the kotonks, you fight the haoles, when the hell you gonna fight the real enemy?

FROGGIE

I dunno. You tell me wen we going ship out.

SGT. YOSHIDA

Shut your mouth. Japanese American soldiers are dying on the battlefield, and you're giving us a bad name all by yourself. I wanna kick you outta the Army and ship you back to Hawaii. We don't need stupid assholes like you. Slugging an MP˙ Stupid shit. You're gonna be stuck in this stockage, so use the time to think about what you're doing here.

YOSHIDA EXITS AS REV˙ FUKUNAGA ENTERS.

REV. FUKUNAGA

Froggie.

FROGGIE

Aeh, Reverend. Sorry, dis time no can help.

REV. FUKUNAGA

'S okay. I neva come fo' dat. I get some bad news. Your faddah, he had a heart attack and he passed away. Your sista, she tried to reach you. I'm sorry you no can go back, but... Your faddah was a good man, we'll miss him very much.

FUKUNAGA EXITS AS LIGHTS GO DOWN.

FUJI STANDS IN A HARSH CIRCLE OF LIGHT.

KIYO ENTERS.

KIYO NAKAMOTO

Tad, I hate to write this letter, but I want you to know before you read it somewhere else. Fuji's trial has begun. He and the other men are accused of draft evasion. Okasan and I are fine, so please don't worry.

FUJI NAKAMOTO

Your honor, I stand here today a patriotic American who believes in the ideals of this nation. I am willing to fight and die for my country, to defend the Constitution and the Bill of Rights. But I and other Japanese Americans are denied due process, stripped of the basic freedoms and justice and protection of our country. We have been forced from our homes and are now imprisoned like common criminals behind barbed wires with armed guards. This is not justice. This is not what America stands for. Free us so we may return to our homes and participate in our American democracy. Then I will gladly serve my country and take up arms against its enemies. But until that day comes, I must refuse to be drafted into the United States Armed Services. I do this with regret but with the firm conviction that what I do is right and proper under the present

circumstances.

THERE IS THE LOUD SLAM OF A JUDGE'S GAVEL, THEN BLACKOUT ON FUJI.

KIYO NAKAMOTO

Tad, I must tell you the bad news. Fuji and other men were convicted in federal court of draft evasion. He will be sent to a federal penitentiary. Okasan is heartbroken but there is nothing we can do. We'll manage by ourselves in camp, so please don't worry. Just take care of yourself and come back safe to us. Your sister Kiyo.

LIGHTS DOWN.

LIGHTS UP AS DOWNSTAGE THE 442ND BOYS ENTER IN COMBAT UNIFORM AND HAVE REACHED ITALY. BUT THEY ARE IN A REST AREA, AWAY FROM THE BATTLE ZONE. THEY JUST HAD THEIR LUNCH.

FROGGIE AND TAD SIT SIDE BY SIDE.

NAGANUMA, TOMA, AKASHI, KOGA ARE RELAXING.

NAKANISHI, NOW A COOK, ENTERS.

YUKIYOSHI NAKANISHI

How you like food I make for you? Oishi

(tasty)?

Taste is very special, you know. My family recipe.

SALTY

I bet all you family wen' die from food poisoning.

AKASHI

No listen to him, Yuki. At least was hot. Betta dan C or K rations any day.

YUKIYOSHI NAKANISHI

Okay, I am not good cook. I come from samurai family. Why Army make me cook? Because I am Kibei? Because I speak Ingulish like Japan man? I can fight too. I have Bushido spirit.

SALTY

Mo' betta dey send you to da Pacific feed da Japanese soldiers.

YUKIYOSHI NAKANISHI

Someday you see me like samurai.

AKASHI

Yeah, Yuki. T'anks, eh. Was good to eat rice again. How you wen' get 'um? Hard to find rice, eh?

YUKIYOSHI NAKANISHI

Not me. Lieutenant Walka bring. He make deal wit' somebody get da rice fo' you. Me, I only cook.

FROGGIE

Aeh, da bugga can do someting right.

YUKI EXITS.

NAKAMOTO

Never really had a chance to thank you guys.

FROGGIE

Fo' wat?

NAKAMOTO

That time in the States when all of you beat up those white GIs.

FROGGIE

Dat was not one fair fight. Akashi one Golden Gloves boxer and Salty is one black belt judo.

SALTY

'S one ting us Hawaii guys do. We no take crap from nobody.

AKASHI

Aeh, us Hawaii guys stick togedda, so you stay wit' us. You one honorary Hawaiian now. One buddhahead.

FROGGIE

We fight togedda and we no leave nobody behind by himself.

KOGA

Aeh, I neva t'ank you guys, no?

TOMA

Fo' wat?

KOGA

Giving me da good-time girl fo' my birt'day.

TOMA

Was good, eh? Firs' time.

KOGA

Yeah.

AKASHI

Aeh, paisan, no stick around Killa too much, bumbai you come skebei

(dirty old man)

like him.

TOMA

No get jealous, Akashi. Baby going be one primo lova like me. He learning from da masta.

KOGA

Afta da war, I going marry Paulina.

FROGGIE

Who dat?

KOGA

My good-time girl.

AKASHI

No, Baby, you no can marry her.

KOGA

Why, you guys said I going marry da firs' girl I make love to.

TOMA

Yeah, you going marry da firs' good girl you make love to.

KOGA

Paulina was good.

FROGGIE

No, no, wit' Paulina dat was one business deal, not love. Undastand? Paulina was one businesswoman. You no like marry one businesswoman. Too much headache.

TOMA

Yeah, yeah, 's right. Good, Froggie, good.

SGT˙ YOSHIDA ENTERS WITH A CARDBOARD BOX.

SGT. YOSHIDA

Baby, this came for you, from the Red Cross.

KOGA

Yeah, wat dis?

SGT. YOSHIDA

Look inside.

KOGA

One birt'day cake.

SGT. YOSHIDA

From your folks in Kauai.

KOGA

But how come?

SGT. YOSHIDA

They paid the Red Cross to bake a cake and bring it to you.

FROGGIE

Aeh, Baby, you get nice muddah and faddah, you lucky.

TOMA

How you like dat, dey rememba you birt'day.

AKASHI

You can imagine how much humbug was fo' you folks, but dey went to all da trouble. I give dem lotta credit. 'S nice.

TOMA

Baby, I neva eat birt'day cake since small kid time. I can take one piece?

(Reaches out)

SGT. YOSHIDA

Hey, don't touch. It's for Baby.

TOMA

But, Sarge, look so ono.

AKASHI

(On his knees)

Ba-b-b-y-y, you no going share wit' you tomodachi, you good buddies, who wen' scrape up da money to get you da nice birt'day present, you know wat I mean, eh, Ba-b-b-y-y.

FROGGIE

If you going eat all by youself, bumbai you get sowa stomach, den wat. You muddah and fadda going be sad.

AKASHI

Froggie, where my birt'day cake? My muddah and faddah no give me. I hungry for one birt'day cake.

FROGGIE

Too bad, Akashi. You muddah and faddah no like give you 'cause you too damn ugly.

TEARS WELL UP IN BABY'S EYES. HE SOBS.

AKASHI

Chee, Baby, I not dat ugly.

FROGGIE

Wassamadda, Baby?

KOGA

Nuttin'. I jus' miss my folks, and my bruddahs and sistas.

THE OTHER GUYS PAT BABY'S SHOULDERS OR HELMET.

TOMA

I tink I going write one letta to my girl.

AKASHI

About time I write my old man and old lady.

SGT. YOSHIDA

Somebody got paper I can use?

SALTY

Here, Sarge. I get extra pencil too.

TOMA

Dear Carolyn. How long already we neva make da bed bounce. I miss you. Please send me some of you hair... and not from you head ...

AKASHI

Dear Otosan, Okasan. How are Harold and Annie behaving? Tell them if they don't listen to you, I'm going to be angry and not bring back souvenirs for them. Coffee season is about to begin, so I know you will be busy...

SGT. YOSHIDA

Dear Joanie, I hope things are fine back home. Is Patty doing well in the first grade? Tell her how much I miss her. How are my parents doing? I'll write them later in Japanese...

FROGGIE

Wat you drawing?

SALTY

I sketching dese guys writing home. Someday I like put all my drawings in one book o' someting.

FROGGIE

Look good. You our Hawaiian Bill Maudlin, yeah.

KOGA

Froggie, you know how write Japanese?

FROGGIE

I no can write da fancy kanji, but katakana, da simple kine I know.

KOGA

You can help me write one letta to my folks. I dunno how write Japanese.

FROGGIE

Shuwa, Baby.

NAGANUMA HANDS FROGGIE A SHEET OF PAPER AND ANOTHER SPARE PENCIL.

FROGGIE

Wat you like say?

KOGA

Ah, Dear Otosan and Okasan. T'ank you fo' da cake you wen' send me fo' my birt'day. I was so happy to get it. Sorry I cannot help wit' da sugarcane.

FROGGIE

Wait, wait, no go so fas'.

BRIAN AND REV˙ FUKUNAGA ENTER TO CHECK ON THE MEN.

BRIAN WALKER

How's it going, Tad?

NAKAMOTO

Just fine, sir.

BRIAN WALKER

Heard from home lately?

NAKAMOTO

Yes sir, the family's doing their best.

BRIAN WALKER

Good, good. Feeling okay, Michimasa Naganuma?

SALTY

Aeh, you got my name right.

BRIAN WALKER

No problem.

SALTY

T'anks, eh. But you betta call me Salty, mo' easy dat way.

TOMA

Yeah, Lieutenant, Salty is Salty. If we gotta call him Michimasa Naganuma every time, broke da mout'.

BRIAN WALKER

Okay, okay, Killer, Akashi, Froggie, Baby, you guys look in good shape.

FROGGIE

In da pink, Lieutenant.

AKASHI

Lieutenant, t'anks fo' getting da rice fo' us. Hit da spot.

BRIAN WALKER

Oh... no, no... pilikia. Let's give the Jerries hell. Forward. Imua.

THE BOYS LOOK AT EACH OTHER AND SMILE..

REV. FUKUNAGA

Boys, I'm having a service in ten minutes. I know some of you are Buddhist, but if you just want to talk, please feel free. If I can help, please come.

BRIAN AND FUKUNAGA EXIT.

KOGA

I guess pretty soon time fo' us to go fight.

AKASHI

I guess so.

TOMA

Yep.

KOGA

'S okay if... if... I kinna scared, eh?

NAKAMOTO

Baby, we're all scared. It's natural.

FROGGIE

Baby, you going do good. I know.

TOMA

Go talk to da Chaplain. Da kine help.

KOGA

Killa, you one Christian?

TOMA

Ah, yeah, Christian.

SALTY

I tought you folks Buddhist?

TOMA

Yeah, so wat?

AKASHI

Wen you wen' come Christian?

TOMA

Aeh, if you like know, me one Christian Buddhist.

AKASHI

How can?

TOMA

Easy. Real easy.

KOGA

Dey allow dat?

TOMA

Of course. O' you can be one Buddhist Christian if you like. I get my ass covered two ways. How you like dat?

KOGA

Killa... I can join too?

TOMA

Yeah, yeah. why?

KOGA

I like cova my okole too.

TOMA

No sweat, Baby, no sweat. We go see da Chaplain.

KOGA

Aeh, wen I come back, I like share my cake wit' you guys. Wait, eh.

BABY STARTS TO EXIT WITH TOMA, BUT HE SEES THE OTHERS BEGIN TO CONVERGE ON THE CAKE BOX, SO HE QUICKLY RETURNS AND TAKES IT WITH HIM.

BOZO ENTERS FROM ANOTHER DIRECTION.

BOZO UYEHARA

Aeh, you buddhaheads.

FROGGIE

Bozo! Bozo!

BOZO UYEHARA

I was hoping I find you guys.

FROGGIE

How you wen' get here?

BOZO UYEHARA

I wen' hitch one ride wit' one a da 100 Battalion Jeep drivas. He had business ova here.

AKASHI

Bozo, not da same since you wen' leave us.

BOZO UYEHARA

Aeh, I tell you, da Hundred guys tarrific. I learn plenny from dem.

FROGGIE

Yeah, you guys can relax now. We take care da res'.

SALTY

Bozo, you wen' come back join us?

BOZO UYEHARA

No, no, jus' visiting.

FROGGIE

Where Lefty?

BOZO UYEHARA

Probably on his way back to Hawaii. Got 'um pretty bad in da leg and shoulda. Da war pau

(finish)

fo' him, I guess.

SALTY

You been in some real action, eh?

BOZO UYEHARA

Some. Damn Germans no like give up fo' nuttin'. Aeh, ah, Froggie, I can talk to you? I like you do someting fo' me.

FROGGIE AND BOZO WALK AWAY.

FROGGIE

Wat, you no can find you own wahine in Italy?

BOZO UYEHARA

Froggie, I like you give dis to my folks.

FROGGIE

Wat?

BOZO UYEHARA

Jus' one picture of me.

FROGGIE

Give 'um youself.

BOZO UYEHARA

No can.

FROGGIE

Why?

BOZO UYEHARA

'Cause my time coming. Da odds against me. Wen Lefty wen' get hit, I was so close. Next time going be me.

FROGGIE

No talk li'dat.

BOZO UYEHARA

No can help. Froggie, I not going make it.

FROGGIE

Shaddup da kine crazy talk.

BOZO UYEHARA

No, no, listen to me. Wen da bullets flying and da screaming meemies and all da shrapnel and everyting going crazy--I like shit in my pants. I feel like any second I going die. 'S why you gotta do dis fo' me.

FROGGIE

No.

BOZO UYEHARA

You my bes' friend, you no undastand? Wat if nobody find my body, den wat? Give dis to my muddah. Do dis fo' me. You gotta. Okay?... I gotta go. Da Jeep driva waiting. Bye-bye. Tell Lefty I said bye.

BOZO EDGES AWAY AND EXITS.

FROGGIE LOOKS AT THE PHOTO AND PUTS IT IN HIS POCKET.

THE MEN CLEAR OUT. LIGHTS DOWN.

THE STAGE GOES COMPLETELY DARK. LOWLYING FOG ROLLS IN.

FLASHES OF LIGHT INDICATE HOWITZER BOMBARDMENT. THE NOISE IS HELLISH.

CAPT˙ TAKENISHI, WITH BOZO AND OTHERS LINE UP TO ATTACK.

TAKENISHI

Okay, let's go!

THE MEN GO FORWARD AGAINST THUNDEROUS ARTILLERY AND MACHINE GUN FIRE. MEN DROP MORTALLY WOUNDED IN THE ASSAULT.

BRIAN LEADS HIS MEN IN THE ATTACK. HE'S HIT AND FALLS. SGT˙ YOSHIDA TRIES TO HELP HIM BUT HE GOES DOWN TOO. SALTY NAGANUMA IS WOUNDED AND DROPS TO HIS KNEES.

THE MEN CRY OUT IN A LOUD, MASSIVE GROAN AS THE LIGHTS GO DOWN.

LIGHTS UP AS MANKE AND REV˙ FUKUNAGA ENTER.

MANKE

Well, at least the men are getting some needed rest after taking Bruyeres and Biffontaine.

REV. FUKUNAGA

But we took heavy losses again.

MANKE

The Nazis aren't giving up an inch without a damn good fight.

REV. FUKUNAGA

When will it end?

MANKE

We're chasing the Germans out of France. Paris was liberated. We got them on the run.

THREE REPLACEMENTS ENTER, JOIN MANKE.

IN THE OPPOSITE DIRECTION FROGGIE AND THE OTHERS FLOP ON THE GROUND TO RELAX.

MANKE

But we still need replacements.

MANKE, FUKUNAGA AND THE REPLACEMENTS JOIN THE SQUAD.

MANKE

Tadashi Nakamoto, you're now commissioned second lieutenant. Yosuke Kumata, you're promoted to sergeant. Lt˙ Nakamoto, here are three more men for your platoon. Take care of them.

MANKE AND FUKUNAGA EXIT.

ASATO

Hi, Willie Asato. I'm from Montana.

TOMA

Aeh, you one cowboy?

ASATO

I can ride and rope.

AKASHI

How come you from Montana?

ASATO

My father worked for the railroad up there.

TOMA

I going call you Cowboy from now.

NAKAMINE

Hi, Melvin Nakamine, happy to be out of Manzanar.

NAKAMOTO

Have a seat.

AKASHI

Tings okay in da camp?

NAKAMINE

As good as can be expected.

MASATSUGU

Stanley Masatsugu, Hilo, Hawaii.

AKASHI

Aeh, one mo' Big Island boy. Me too. Kealakekua. You know da Miyano girls, dey from Hilo.

MASATSUGU

Miyano? Karen and Minnie Miyano?

AKASHI

Minnie get one mole on her cheek.

MASATSUGU

Yeah, yeah.

AKASHI

Dey wen' get married?

MASATSUGU

I no tink so.

AKASHI

One day I like marry Minnie. If she give me chance.

TOMA

Akashi, you getting me homesick talking about da girls back home.

AKASHI

Oh Minnie...

(sings with feeling)

don't sit unda da mango tree wit' anyone else but me... Aeh, how da Big Island was las' time you was dere?

MASATSUGU

Damn fishing was good. Out on da boat eating musubi and daikon.

TOMA

Oooohhh, I can see da rice my muddah cooking. Da bottom koge

(burnt).

'S da bes'. Koge rice. Pour da ocha

(tea)

on. Some ono.

AKASHI

Tuna sashimi with shoyu and mustard.

KOGA

You know wat I miss, Richard? Laulau.

TOMA

Shoyu, shoyu, I miss my shoyu.

FROGGIE

Aeh, wat about dis--hot, hot rice in one bowl. I make one hole and I crack one raw egg in, add da shoyu and mix 'um real good. Hit da spot.

AKASHI

Ooohh, Froggie, hmmmm, you know how make one guy suffa.

MANKE ENTERS.

MANKE

Everybody up, we're on the move.

NAKAMOTO

What happened, Captain Manke? I thought we were supposed to get some rest?

MANKE

Big trouble. Just got the word.

MANKE HUSTLES OUT.

TOMA

I neva get chance eat my koge rice yet.

FROGGIE

You too slow, Killa. My tamago gohan all gone already.

DARKNESS WILL DESCEND ON THE MEN AS THEY GATHER THEIR EQUIPMENT AND PREPARE TO GO INTO BATTLE.

REPORTER WITH FLASHLIGHT SITS HUDDLED IN AN OBSCURE CORNER.

REPORTER

This is my report. October 26, 1944. To all of America, and especially the people of Texas. The First Battalion, 141st Infantry, 36th Division, more than 200 men, is trapped by heavily armed German troops on a wooded hill near the village of Biffontaine, France. Food and water rations are critically low. This battalion is part of the famed Alamo Regiment, which was formed in 1835. The 141st sent out its 2nd and 3rd battalions to rescue the trapped soldiers but they were beaten back--twice. Enemy fire was brutal. Casualties were high. The fear now is that the First Battalion will be annihilated if help doesn't reach them soon.

FROGGIE AND THE OTHERS DEPLOY. MANKE JOINS THEM.

REPORTER

The 442nd Regimental Combat Team, crack Japanese American troops, have been called up in a last-ditch attempt to rescue the Texans. Its One Hundred, Second and Third battalions must accomplish what others have failed to do: Save the Texas Battalion. They are supported by the 522nd Field Artillery Battalion and the 232nd Engineer Company.

LIGHT GOES OUT ON REPORTER.

FROGGIE

How many days already, eh? How many?

AKASHI

Too damn cold. Brrrrrr. If I get back home, I going tell my old man, heat up da furo

(wooden tub)

so I soak in da hot water till my body shrivel up like one prune.

NAKAMOTO

Froggie, if something happens to me--I got a letter in my pocket. I didn't have time to--

FROGGIE

Aeh, bad luck talk li'dat. You going be okay.

SUNLIGHT AND THE BATTLE FOR THE LOST BATTALION BEGINS.

EXPLOSIONS AND FIRING FILL THE AIR.

MANKE

Let's go.

TAD, FROGGIE, AKASHI, TOMA, ASATO, NAKAMINE, MASATSUGU, ETC˙, FACE ENEMY MACHINE GUNNERS AND SNIPERS.

ASATO FALLS. NAKAMINE IS HIT AND DROPS.

CAPT˙ MANKE IS SHOT. TAD RUSHES TOWARD HIM, AUTOMATIC RIFLE BLAZING, SHIELDING MANKE.

TAD TAKES OUT A MACHINE GUN NEST, IS HIT AND CONTINUES HIS ATTACK UNTIL HE IS SHOT DOWN.

FROGGIE AND THE OTHERS FINISH OFF THE ATTACK.

LIGHTS GO DOWN TO DARKNESS EXCEPT FOR REPORTER WITH FLASHLIGHT IN ANOTHER SOLITARY POSITION.

REPORTER

This is my report. October 29, 1944. To the people of America. The situation for the Lost Battalion is desperate. Food, water, ammunition are down to almost nothing. President Roosevelt and Congress are pressing the Army to save the Texans. But is it too late?

LIGHT UP ON THE SQUAD AND OTHERS AS THEY ARE NOW DEPLOYED IN ANOTHER POSITION.

FOG PERVADES THE AREA.

Our Japanese American troops, the 442nd Regiment, have fought valiantly, trying to make contact with the trapped battalion, but have suffered heavy casualties themselves.

REPORTER CRAWLS OUT.

THE SQUAD HAS TAKEN COVER.

AKASHI

Aeh, look who here.

NAGANUMA AND YUKI ENTER WITH WEAPONS.

FROGGIE

Wat da hell you come back fo'? You stupid. You was safe behind da lines.

SALTY

I no can let you guys go wit' out me.

FROGGIE

Salty, how da wound?

SALTY

I can shoot.

YUKIYOSHI NAKANISHI

Me, I am ready too.

AKASHI

Yuki, you one cook, wassamadda wit' you?

YUKIYOSHI NAKANISHI

I get lost. Where everybody go? No hot food for you.

SALTY

Da bugga was roaming around and he hadda spot me. I no can hide. Pesta me all da way up here.

AKASHI

You know how use dat?

YUKIYOSHI NAKANISHI

Yassar, I am samurai, I can fight.

BABY MOVES TO FIND ANOTHER POSITION AND IS SHOT. HE FALLS WOUNDED.

TOMA

Baby!

KOGA

Okasan... Okasan...

THERE IS A CHILLING PAUSE AS BABY CRIES OUT FOR HIS MOTHER.

A MEDIC WITH HIS RED CROSS HELMET CRAWLS TO BABY.

MACHINE GUN FIRE RIPS INTO THE MEDIC AND BABY.

FROGGIE

You bastards!

FROGGIE LEAPS OUT, YELLING AND FIRING WITH HIS WEAPON AT HIS HIP, LEADING THE ATTACK.

AKASHI AND THE OTHERS COME OUT ALSO SCREAMING AND FIRING AS THEY JOIN FROGGIE AND TOMA IN A SAVAGE, FRONTAL ASSAULT UP THE HILL.

TOMA IS HIT AGAIN BUT HE CONTINUES THE ATTACK.

AKASHI IS SHOT IN THE LEG, BUT HE STRUGGLES ON, STILL FIRING. YUKI AND OTHERS FALL IN THE BATTLE.

FROGGIE, TOMA, AKASHI, NAGANUMA REACH THE TOP OF THE HILL, LEGS SPREAD APART AND FIRMLY PLANTED. THEY CONTINUE FIRING INTO THE HELLISH RED BACKGROUND.

THEN BLACKOUT ON THE BATTLE. ALL IS QUIET. THE FOUR MEN ARE BATHE IN SILHOUETTE.

LIGHT SLOWLY UP ON REPORTER IN ANOTHER OBSCURE SPOT.

LIGHT DOWN ON SILHOUETTED MEN.

REPORTER

This is my report. October 30, 1944. The 442nd Regiment today broke through and destroyed German defenses to reach the trapped Texas soldiers. In relentless attacks and with sheer determination, the men of the 442nd rescued the Lost Battalion, saving more than 200 lives..

LIGHT DOWN ON REPORTER, SPOTLIGHT ON REV˙ FUKUNAGA.

REV. FUKUNAGA

Dear Akemi. The days are long and the nights even longer. The rain, the mud, the cold--the boys suffer from trench feet and other miseries. And all the battles they fight. How much more can our boys take? It's a horrible time. So many of our wonderful boys are dead and maimed. How can I face their parents? I don't know how much more I can stand, seeing the suffering of our boys. They don't complain. They do their job, they fight and they die. And they don't complain. The 4-4-2 has just endured five days of intense combat to rescue a Texas battalion. But the cost to our boys... We suffered 200 dead and 600 wounded. By Nov˙ 12, K Company was down to 17 riflemen. B Company had 11 men left. I Company had only 8 men standing. I pray to God to stop the killing. Dear God, stop the killing.

LIGHT GOES DOWN TO BLACK.

IN THE DARKNESS WE HEAR A RADIO VOICE. DURING THE RADIO MESSAGE, LIGHTS WILL COME UP ON FROGGIE DRINKING BEER AND LISTENING TO THE RADIO.

RADIO VOICE

President Truman has set aside this day, July 15, 1946, to honor the 100th/442nd Regimantal Combat Team. This much decorated unit earned many high honors in seven major campaigns with seven Presidential Unit Citations. Today, the final citation will be presented by President Truman.

MISAKO AND LEFTY ENTER AS FROGGIE TURNS OFF THE RADIO.

SHE TAKES THE BEER BOTTLE AWAY FROM HIM.

FROGGIE

Aeh, wat you do dat fo'?

MISAKO

Froggie. Fffffrrrroooogggiiieeee!

HE TAKES THE BOTTLE BACK.

FROGGIE

Wat?

MISAKO

Wat you doing?

FROGGIE

Drinking beer.

MISAKO

Why?

FROGGIE

'Cause I thirsty.

MISAKO

Since you been back, how many months now, you jus' sit dere and drink beer.

FROGGIE

Da beer taste good.

MISAKO

You no even go to da cemetery to visit Okasan and Otosan's grave. Lefty, tell him.

FROGGIE

Tell me wat?

LEFTY

Nuttin'.

MISAKO

Lefty.

EXASPERATED, SHE LEAVES.

FROGGIE

She get too much time butt in my business.

LEFTY

Aeh, you talking about da girl I going marry.

FROGGIE

Yeah, how you going support her?

LEFTY

I going finish my studies at UH on da GI Bill and go into politics.

FROGGIE

You been talking to Takenishi again.

LEFTY

Well, he know wat he talking about. By da way, Bozo's faddah was saying he neva see you since you been back. How come?

FROGGIE

Busy.

LEFTY

Doing wat?

FROGGIE

Wat you t'ink?

HE FINISHES HIS BEER WITH A FLOURISH.

LEFTY

Well, dey like see you.

FROGGIE

No mo' nuttin' fo' say.

LEFTY

Dey probably like know how Bozo was da las' time you wen' see him.

FROGGIE

Wat fo'? Dat not going bring him back.

THE REV˙ FUKUNAGA ENTERS WITH MISAKO.

REV. FUKUNAGA

Hi, boys. I was walking by and--

MISAKO

I invited da Reverend in fo' some coffee. Lefty, come help me.

MISAKO PULLS LEFTY OFF, EXITING.

REV. FUKUNAGA

Froggie, how you feeling?

FROGGIE

Okay.

REV. FUKUNAGA

Misako worried about you.

FROGGIE

You know, big sista, no can help.

REV. FUKUNAGA

You still carrying da war on your shoulders? I know. It was a terrible time. We wen' lose many good men. Like Bozo Uyehara.

FROGGIE

Yeah.

REV. FUKUNAGA

Good guys, husbands, sons, our special buddies. I going always feel sad tinking about dem.

FROGGIE

And me, one rotten tomato like me, I neva even get shot, no shrapnel, no nuttin'. I wen' come out in one piece. Why? I no undastand dat. Why I neva die?

REV. FUKUNAGA

I not going get religious on you. You gotta find your own answer, I guess. I went to see Bozo's parents. A hard thing to do. I feel responsible too, in a way. I don't know but... I go see da parents of da dead boys to let them know deir sons died honorably in battle. 'S da least I can do. It means a lot to da parents.

FROGGIE

We wen' lose plenny guys. Tad Nakamoto, Baby Koga, Lt˙ Walker, Sgt˙ Yoshida, some replacement kids in da Vosges wit' hanakuso

(nose snot)

still on deir face. Willie Asato, Masatsugu.

REV. FUKUNAGA

You did more than your share, Froggie. You were a good soldier.

FROGGIE

I still see all da dead bodies. Da ones wit' no mo' face, da ones I was talking wit' one minute and da next, dey get blown away. No fair. Me da one shoulda ma-ke. If I die, no big deal. I no mo' wife, my parents already ma-ke. No problem. But I come home and Sgt˙ Yoshida leave behind one wife and daughta. Tad Nakamoto had one muddah and sista in da internment camp.

REV. FUKUNAGA

No drag yourself down, Froggie. Maybe you were spared for a reason. Maybe dere are tings you have to do yet. Like Lefty. He going around talking to da parents of some guys from da Hundred. He told you about his bruddah?

FROGGIE

No.

REV. FUKUNAGA

No? Hard for him and his parents. His bruddah, Haruo, was forced into the Japanese army. He didn't want to go and he died in Singapore. Lefty's been carrying dat burden on his shoulders, but he still tryin his bes' to help odda people. Da war is ova. But now is not da time to give up. No waste your life, Froggie. Do something good. Do it for da boys we left behind.

AKASHI, TOMA AND NAGANUMA WALK TOWARD FROGGIE. TOMA IS WEARING DARK GLASSES AS HE IS BLIND.

AKASHI

Aeh, Chaplain, Froggie, do desu ka?

SALTY

Chaplain, you looking good. Aeh, Froggie, you getting fat o' wat? Too much beer, I tink.

TOMA

Chaplain, aeh, Chaplain.

TOMA REACHES OUT. FUKUNAGA GRASPS TOMA'S HANDS.

REV. FUKUNAGA

How you, Killa?

TOMA

Okay, not bad. Good you stay here, Chaplain. I neva had chance t'ank you da time I was wounded and you wen' stay wit' me wen da medics brought me in.

REV. FUKUNAGA

I wish I could've done more.

TOMA

No, no. jus' holding you hand and hearing you voice was big help. I no fo'get. T'ank you.

FROGGIE

Aeh, you guys. Killa... Killa.

HE HOLDS TOMA BY THE SHOULDERS.

TOMA

Aeh, aeh, you betta not kiss me. We not dat good friends.

FROGGIE

I tought you was still in da mainland hospital.

TOMA

Nah. Da doctors said I was ready to come home. I was getting too much fun pinching da nurses' okole. But I used to say, " Aeh, doc, I no can see, so I dunno wat I feeling. Not my fault."

AKASHI

Good excuse, yeah.

SALTY

We been real busy. Killa like visit some of da guys' families.

TOMA

We wen' Kauai see Baby's family. Dey was so nice. Chaplain, dey said you was dere.

REV. FUKUNAGA

Yes, I had a good visit wit' dem.

SALTY

Us too. Dey like feed us, eh. Ho. dey bring out da food and make us eat and eat and eat.

TOMA

And dey like know all about Baby, eh. Wat he did and, and wat he said and da kine. So I was telling Baby's muddah he was one good boy, you know, and how happy he was wen he wen' get da birt' day cake. Rememba? And I was telling 'um about Baby and... and... Excuse, eh. I can still see Baby's face. Funny, yeah? I blind now but I can see Baby's face right now so clear smiling at me.

SALTY

Was hard dat time wit' da family. Everybody had tears in deir eyes. Even me.

TOMA

But we gotta go, eh. At leas' we wen' come home. So I... I ... da damn war.

AKASHI

We go visit Bozo's family. Dey stay around here, eh?

FROGGIE

Not far.

TOMA

Take us ova dere. I know you went already, but...

FROGGIE

We go.

THEY GO TO ANOTHER PART OF THE STAGE AS MR˙ UYEHARA ENTERS.

FROGGIE

Mr˙ Uyehara, hi. Dis some of Bozo's friends from da 442nd˙ Dey wen' come visit.

BOZO UYEHARA

Oh. yeah, yeah. T'ank you. Come inside, come inside. Get plenny kaukau. Come eat.

TOMA

Mr˙ Uyehara, Bozo said you make ono kaukau, yeah. We hungry, you know.

AKASHI

Yeah, watch out. We going eat up.

BOZO UYEHARA

Good, good. Plenny kaukau, go inside go inside.

FUKUNAGA AND THE GUYS ENTER, LEAVING FROGGIE WITH MR˙ UYEHARA.

FROGGIE

Mr˙ Uyehara, I neva come mo' early 'cause my head was sick. I neva like tink Bozo wen' die.

BOZO UYEHARA

Bozo happy you come.

FROGGIE

Da las' time I wen' see Bozo, he wen' give me dis. He said give to you. See da picture? He smiling.

UYEHARA NODS AS THEY EXIT. LIGHT DOWN.

LIGHT SPOT HITS DOWNSTAGE AS FROGGIE ENTERS THE LIGHT AND KNEELS BEFORE A "GRAVE" SITE.

FROGGIE

Okasan, Otosan, sorry I took so long to come. Otosan, I wish you wen' wait fo' me. I like tell you lotta stuff but... Befo' da war, I was one stupid kid wit' funny kine ideas. Okasan, Otosan, sorry I make you worry so much about me. Gomen nasai.

FROGGIE STEPS AWAY AND PROCEEDS TO WHERE AKASHI IS WAITING.

AKASHI

You okay?

FROGGIE

Yeah.

AKASHI

Well, so wat you going do? You going attend da university o' wat?

FROGGIE

Yeah, I get tings I gotta do. But firs' I gotta go UH learn talk good English.

AKASHI

You no need go UH fo' dat. I can teach you. Mo' easy da way I teach.

FROGGIE

Akashi, I get lotta work to do. No mo' time fool around. I gotta visit Lt˙ Walka's grave and find Tad Nakamoto's family. But I no like talk pidgin English to dem.

AKASHI

You like I go wit' you? I like visit da mainland again. You know, Hawaii too small afta all we wen' see.

MISAKO ENTERS.

AKASHI

Aeh, Misako.

MISAKO

Richard. How you?

AKASHI

Good, good, now dat I going mainland wit' Froggie.

MISAKO

You going mainland?

FROGGIE

Not right away. I gotta learn talk good English firs'.

MISAKO

Oh yeah? Me too. I know one good teacher. Maybe we can get group rate.

FROGGIE

Why you like learn fo'?

MISAKO

Lefty and me getting married someday and I going be one politician wife so gotta talk good.

AKASHI

Me one plumba, so I no need talk good English.

FROGGIE

Aeh, if you going mainland wit' me, you gotta go class wit' us.

AKASHI

Da pipes no care wat kine English I talk to dem.

FROGGIE

I no like you shame me on da mainland talking da funny kine way you talk. If you going wit' me, you gotta study wit' us.

AKASHI

Chee, wat dis? Blackmail o' wat?

FROGGIE

Nemmine, improve youself. No be lazy.

AKASHI

Froggie, 's you talking? Wassamadda wit' you? Shrapnel wen' hit you in da head o' wat?

FROGGIE EXITS AS MISAKO AND AKASHI FOLLOW.

YOSHIKO AND KIYO ENTER FROM ONE END OF THE STAGE, SWEEPING WITH BROOMS..

FUJI ENTERS FROM THE OTHER SIDE.

YOSHIKO SEES HIM AND DROPS HER BROOM. THEY WALK SLOWLY TOWARD EACH OTHER.

FUJI IS HESITANT, SO YOSHIKO REACHES OUT AND WITH TREMBLING FINGERS TOUCHES HIS FACE.

FUJI NAKAMOTO

Okasan...

FUJI EMBRACES YOSHIKO WHILE KIYO HUGS HIM FROM BEHIND.

I'm sorry I stayed away so long, Okasan. I'm sorry.

KIYO NAKAMOTO

You're out and we're out. We're free. And back home where we belong. That's the important thing.

YOSHIKO NAKAMOTO

Happy, ne. Happy.

KIYO NAKAMOTO

We have so much to do.

FUJI NAKAMOTO

All the days and nights in prison, I thought about you two-and Tad.

KIYO NAKAMOTO

Now we can go on with our lives. And we're back in our old house in the old neighborhood.

FUJI NAKAMOTO

The neighborhood's changed. Maybe we shouldn't have come back here. So many memories.

YOSHIKO NAKAMOTO

We live here long time with Otosan and Tadashi. We have to clean up, outside too dirty. Kitanai

(dirty).

KIYO SWEEPS AGAIN.

FUJI NAKAMOTO

Ever hear from Gail?

KIYO NAKAMOTO

Yes, she kept in touch with us. She always wrote.

FUJI NAKAMOTO

How is she?

KIYO NAKAMOTO

I think she's fine.

FUJI NAKAMOTO

Is she...

KIYO NAKAMOTO

She's not married. I don't know why. Fuji, you know what? I'm going to study to become a lawyer. I'm going to pick up the torch Tad carried and nobody will stop me.

FUJI NAKAMOTO

That's good, Kiyo. You can do it.

KIYO NAKAMOTO

You, too, you must try to rebuild your life.

FUJI NAKAMOTO

My life? What life?

TWO WHITE MEN ENTER, ONE OF WHOM CARRIES A BASEBALL BAT.

WHITE #1

Who said you could move in here?

WHITE #2

We don't want your kind smelling up the neighborhood.

KIYO NAKAMOTO

This is our home.

FUJI NAKAMOTO

Just stay out of our business and we won't bother you.

WHITE #1

I thought we got rid of you people when the war started.

KIYO NAKAMOTO

The war's over and we have every right to be here.

WHITE #1

Get out--or we'll burn you out.

WHITE NO˙ 1 SLAMS THE BAT ON THE GROUND.

FUJI PUTS HIMSELF BETWEEN THE WHITES AND KIYO.

FUJI NAKAMOTO

Stay away from us. Leave us alone.

WHITE #2

My uncle died at Guadacanal. You dirty Japs!

FUJI NAKAMOTO

That wasn't our fault. We're Americans.

KIYO NAKAMOTO

Our brother died in Europe, fighting for America.

WHITE #2

You had your warning. We mean business.

WHITE #1

You haven't seen the last of us.

THE TWO WHITES EXIT. THE NAKAMOTOS EXIT IN ANOTHER DIRECTION.

FROGGIE, MISAKO, AKASHI ENTER.

MISAKO

I know Mrs˙ Ahana said we doing good, but we gotta practice on our own sometimes.

AKASHI

I learn plenty from Mrs˙ Ahana. All da studying really wen' pay off. I ready to go mainland already.

FROGGIE

Not da way you talking.

AKASHI

Aeh, I talking dis way 'cause you not one haole. I no need talk good English to you. Bumbai you no undastand wat I saying.

MISAKO

Richard, you gotta tink we haoles o' no good. Talk to us like we haoles.

AKASHI

Well, you gotta look at me like me one haole too.

FROGGIE

Okay, okay. You Farrington, me McKinley.

MISAKO

Den I going be Roosevelt.

AKASHI

Good, good. Who going start?

FROGGIE

You.

AKASHI

Why me?

FROGGIE

Aeh, I outrank you. You start.

AKASHI

Wat we going talk about?

MISAKO

Make believe you one plantation owner and try talk.

THEY WILL TALK IN A HAOLIFIED MANNER.

AKASHI

(clears throat)

Well, Miss Roosevelt, it seems to me that the weather is good today.

MISAKO

Yes, Mr˙ Farrington, they say it won't rain until...

FROGGIE

The pineapples are harvested.

MISAKO

Yes, thank you, Mr˙ McKinley. You are so correct.

FROGGIE

I THink THE monoliTH is THirty feet high, and THE THermometer is in THE THicket.

AKASHI

Wat da hell you saying?

FROGGIE

I practicing da T-H sound. Da way Mrs˙ Ahana said.

AKASHI

Yeah, but no make sense wat you saying. I no can talk to you if I no undastand wat coming from you mout'.

FROGGIE

(right into AKASHI'S face)

MouTH. MouTH. Pronounce 'um right.

AKASHI

(gagging)

You wen' eat kim chee today, eh?

FROGGIE

So wat?

AKASHI

Aeh, if you going talk to my face, next time no eat kim chee. I almost choke to death.

FROGGIE

No gimme dat!

HE EXHALES DEEPLY INTO AKASHI'S FACE.

MISAKO

Aeh, you, c'mon. No act like kids.

FROGGIE

Okay, okay.

(to AKASHI)

You go, mongoose breath.

AKASHI

(clears throat again)

I believe THE workers in THE field, namely THE Japanese laborers, are excellent.

MISAKO

Yes, you are so right. I must say THE Japanese, especially THE Nisei children, are amazing in THEIR ability to... to...

FROGGIE

To have THoughtful ideas about WHat, WHere and WHen to travel norTH and souTH on THE THreshold of THE THoroughfare.

AKASHI

Wat? I mean, would you please repeat what you just said, Mister Kumata?

FROGGIE

No.

AKASHI

Why not?

FROGGIE

Because I THink my English pronunciation is so superb THat I am ready to go to THE mainland.

MISAKO

And I believe I am ready to be a politician's wife.

AKASHI

THen I am also prepared to go forTH among THE Caucasians of THE mainland to speak clearly and distinctly THE haole's English.

FROGGIE

Okay, time to go to da mainland.

AKASHI

Aeh, I told Salty dem we going and dey like go too.

THEY WALK TOWARD ANOTHER PART OF THE STAGE AND MEET THE BOYS. MISAKO EXITS.

FROGGIE

Nah, nah, no can.

SALTY

Aeh, you guys, you ready? We go.

FROGGIE

You guys no can go.

TOMA

Why? Nakamoto was our buddy too. We like visit da family.

AKASHI

We going see Lt˙ Walka's family too. Da way you guys talk make shame.

TOMA

Wassa matta da way I talk.

FROGGIE

Da haoles on da mainland no can undastand.

TOMA

So? 'S deir hard luck. I no going change da way I talk jus' fo' dem?

AKASHI

Not only dem. Da Nakamoto family talk like haoles too. Wat you going say to dem.

SALTY

Aeh, no worry. We going, we going, 's it.

TOMA

Why? You shame take me because I blind. You tink I going hold you back.

FROGGIE

No, Killa. 'S not da reason.

TOMA

Maybe I no can see, but I going live my life jus' like befo. So if you going try stop me, you not my friend anymo'.

FROGGIE AND AKASHI LOOK AT EACH OTHER HOPELESSLY.

FROGGIE

Okay, Killa. You right. Four of us go togedda, like we did in da Army. If da Jerries no can stop us, nobody can.

TOMA

Now you talking. California, here we come.

THE MEN EXIT AS FUJI, KIYO AND YOSHIKO ENTER AND WORK IN THE YARD, DIGGING WEEDS, PLANTING, ETC˙

FRANKIE TOYOFUKU ENTERS.

FRANKIE TOYOFUKU

What're you doing here?

KIYO NAKAMOTO

Frankie, hi. It's Frankie Toyofuku.

FUJI NAKAMOTO

Hi, so you're back too.

FRANKIE TOYOFUKU

Why aren't you in Japan?

FUJI NAKAMOTO

Japan? What do you mean?

FRANKIE TOYOFUKU

Why didn't you take your family back to the old country? We don't want you here.

KIYO NAKAMOTO

Frankie, what's wrong with you?

FUJI NAKAMOTO

This is my home too, like you.

FRANKIE TOYOFUKU

I heard they sent you to prison.

FUJI NAKAMOTO

I did what I thought was right.

FRANKIE TOYOFUKU

You don't deserve to be in this country. Go back with all the other troublemakers.

FUJI NAKAMOTO

I deserve to be here as much as you and your family.

FRANKIE TOYOFUKU

Don't sell me that crap. My brother was drafted into the 442. He came home a cripple. The Japanese here are gonna have enough trouble with the whites. Having someone like you here will only make it worse.

KIYO NAKAMOTO

Our brother Tad died in the war. Tad, you knew him, he was two grades ahead of you...

FRANKIE TOYOFUKU

I don't care. Get out... It's not you, Kiyo. But you don't know how bad the feelings are. People don't want us here. None of us. Get out before there's trouble.

FRANKIE EXITS.

KIYO NAKAMOTO

Frankie!... What do they want from us? What do we say?

FUJI NAKAMOTO

Maybe we shouldn't have come back. Or I shouldn't have. If it's going to be a problem... there's Chicago.

KIYO NAKAMOTO

No, we're staying. No one's gonna chase us away. And I want people to know what Tad did. And his sacrifice for his country. You agree, don't you, Okasan, you want that too.

YOSHIKO NAKAMOTO

Yes.

KIYO NAKAMOTO

Let them try to chase us out. I'll bite and fight and scream bloody murder.

FUJI NAKAMOTO

I wonder what the other Nisei around here will say. I won't be very popular around here.

KIYO NAKAMOTO

It's because they don't understand what you stood for. Someday they'll know, Fuji, someday.

GAIL ENTERS.

GAIL BENNET

Hi... I'm so glad you're back. Hello, Kiyo, Mrs˙ Nakamoto.

KIYO NAKAMOTO

Gail, you made it.

KIYO AND GAIL HUG HAPPILY.

GAIL BENNET

It's been a long time. Mrs˙ Nakamoto, I've been waiting so long for this day.

YOSHIKO NAKAMOTO

Thank you for coming.

GAIL BENNET

It's nice to see you, Fuji.

FUJI NAKAMOTO

Gail...

KIYO NAKAMOTO

Gail, you look great. Doesn't she look wonderful, Fuji?

FUJI NAKAMOTO

You haven't changed a bit.

GAIL BENNET

I'm the same person you knew five years ago. I still feel the same way I did back then.

FUJI NAKAMOTO

How'd you know we were back?

GAIL BENNET

Kiyo called.

KIYO NAKAMOTO

She was the only person I contacted.

GAIL BENNET

Mrs˙ Nakamoto, I'm so sorry about Tad. He was the sweetest, gentlest person I knew.

YOSHIKO NAKAMOTO

Yes, I miss my son very much.

FUJI NAKAMOTO

The last time I saw him, we had a fight. And I never had the chance to...

KIYO NAKAMOTO

The war changed everything.

FUJI NAKAMOTO

Yeah, I'm a dishwasher now.

GAIL BENNET

Things'll get better.

FUJI NAKAMOTO

I'm an ex-convict.

GAIL BENNET

You always returned my letters unopened.

FUJI NAKAMOTO

I was wrong to take it out on you. I'm sorry.

GAIL BENNET

There's another reason why I came today. I work for an attorney. Gus Moore. I discussed your case, Fuji. He thinks he can help.

FUJI NAKAMOTO

I can't afford a lawyer.

GAIL BENNET

It would be pro bono. He'd like to talk to you.

KIYO NAKAMOTO

Fuji, listen to Gail. Say yes.

FUJI NAKAMOTO

It doesn't matter. Tad's gone. Who cares what other people think of me.

KIYO NAKAMOTO

It matters a lot. To Okasan, Gail, me. Don't we count?

FUJI NAKAMOTO

If only Tad had come home safe. If only I could've talked to him...

KIYO NAKAMOTO

If only, if only... Those two words only make you sicker. If only there hadn't been a war. If only we weren't Japanese. If only we weren't relocated to a concentraton camp. If only... Okasan, tell him.

YOSHIKO NAKAMOTO

Fujio, let Gail help. Don't give up. Rememba what Otosan always said. Never let other side see you with your head down.

KIYO NAKAMOTO

It won't hurt to listen... Good, it's settled. Let's go and call Gus Moore.

THEY EXIT AS WARREN AND ROSE WALKER ENTER.

ROSE READS A NEWS MAGAZINE AS WARREN PACES.

WALKER

Something bothering you?

WARREN WALKER

There are things on my mind.

WALKER

What things?

BUTLER ENTERS.

BUTLER

Sir, there are four Oriental men at the door.

WARREN WALKER

Oriental men? Do we know them?

BUTLER

I've never seen them before.

WALKER

Did you let them in?

BUTLER

No, ma'am. They're still outside.

WARREN WALKER

Good, send them away. Tell them we don't want whatever they're selling.

BUTLER

Yes sir.

BUTLER EXITS.

WALKER

Warren, what a silly question to ask. Do we know them? How many Orientals do we know, really.

WARREN WALKER

How about the owners of the Golden Dragon restaurant?

WALKER

Oh, that's of no consequence.

WARREN WALKER

Well, I know a Chinamen or two.

WALKER

Name one Oriental with whom we socialize.

WARREN WALKER

Please, I'm not in the mood for your games.

BUTLER RE-ENTERS.

BUTLER

Excuse me, sir, the men say they were friends of Brian in the 442nd Regiment.

WARREN WALKER

The 442nd? What do they want?

BUTLER

They say it's important that they see you.

WARREN WALKER

Well... Bring them in. And be sure their shoes are clean.

BUTLER

Yes sir.

BUTLER EXITS.

WALKER

You should've gone.

WARREN WALKER

What does it matter?

WALKER

I wish you wouldn't be so morose.

WARREN WALKER

I'm thinking of selling the newspaper.

WALKER

You can't be serious. Why?

WARREN WALKER

I was going to pass it on to Brian. Now that won't happen.

WALKER

But what would we do then?

WARREN WALKER

Live off the money. Travel. Go to New Mexico, build a home in Taos. Do whatever we want to do.

WALKER

I want to stay right where we are--in this house.

WARREN WALKER

No, there're too many memories.

WALKER

Of Brian? We can't erase him from our lives. We can't forget. We don't want to forget.

WARREN WALKER

Speak for yourself, Rose. Brian was everything to me, everything that I --

WALKER

Brian was my son too.

WARREN WALKER

You don't understand. My whole life was built around Brian and now I've lost him.

WALKER

Don't presume your pain is worse than mine. I gave birth to Brian. I took care of him when he was sick. I nurtured him while you were busy with your newspaper. I loved my son dearly and now he's gone. I can no longer hold him in my arms, his voice will no longer call out to me, I miss the talks we had in the garden... How dare you... how dare you think that I...

ROSE POUNDS WARREN'S CHEST WITH HER FISTS.

WALKER

Rose, Rose, please... control yourself. They'll hear you.

ROSE SOBS. HE HANDS HER HIS HANDKERCHIEF.

WARREN WALKER

Please. Let's not create something here... this is not the time.

BUTLER ESCORTS THE MEN IN.

BUTLER

Mr˙ and Mrs˙ Walker, these are the men of the 442nd˙ Gentlemen, Mr˙ and Mrs˙ Warren Walker, Brian's parents.

BUTLER EXITS.

WARREN WALKER

Good evening, gentlemen. This is a surprise.

FROGGIE

We're sorry we came at this hour, but we had a hard time finding your home.

WARREN WALKER

Is there something we can do for you? Are you in need of money?

AKASHI

Oh no, no, no.

FROGGIE

Your son, Lt˙ Walker, was our platoon leader. He took good care of us.

AKASHI

We were proud to serve under him.

FROGGIE

He was a very good leader and fair, and, ah, ah...

TOMA

And he was not da bulai type, know wat I mean. He was real akamai. Maybe not in da beginning, but he wen' learn real fas'. Yeah, nobody can talk stink about him.

AKASHI ELBOWS HIM IN THE SIDE.

TOMA

Aeh, wassa madda?

WARREN WALKER

Where did you come from?

FROGGIE

We're from--

TOMA

We wen' come from Hawaii. You know where dat? Stay out in da middle of da Pacific Ocean. Hooo, wen' take us long time come here. No kidding.

NAGANUMA ELBOWS TOMA FROM THE OTHER SIDE.

TOMA

Aeh, aeh!

WARREN WALKER

Well, that's a long distance.

FROGGIE

We could've written a letter, but we wanted to visit Lt˙ Walker's grave and pay our respects.

AKASHI

Mrs˙ Walker, your son liked talking about life in this house. He loved this place. I can almost feel his presence here.

WALKER

Yes, thank you. Thank you for saying that. Please... please stay and have dinner with us.

WARREN WALKER

Oh, I think they've already made other plans. We don't want to detain them.

WALKER

We're having roast beef tonight. It was Brian's favorite. It's very good so you must stay.

TOMA

Roast beef? Ono.

AKASHI AND NAGANUMA ELBOW TOMA.

TOMA

I mean, delicious!

WALKER

Well then, it's settled.

FROGGIE

Yes, we would like to have dinner. Thank you.

LIGHTS DOWN ON THE GROUP.

LIGHTS UP AS KIYO, YOSHIKO, FUJI ENTER WITH GAIL AND GUS MOORE.

MOORE

So you see, you aren't alone. Cases are being argued in court right now in other cities.

GAIL BENNET

Gus is a specialist in civil law. He can help, Fuji.

FUJI NAKAMOTO

My family's already suffered enough. They can only take so much.

KIYO NAKAMOTO

Don't worry about us.

THERE'S THE SOUND OF A ROCK BREAKING A WINDOW.

MALE VOICE

(offstage):

Get out! Now! Go back to Japan!

FUJI RUNS OFFSTAGE TO CHECK.

KIYO NAKAMOTO

It's been like that. We've gotten death threats too.

MOORE

It's a disgrace.

GAIL BENNET

If they only knew about Tad, those idiots wouldn't...

FUJI RETURNS.

FUJI NAKAMOTO

A couple of white guys running down the street.

KIYO NAKAMOTO

We've called the police but they just sit back and do nothing.

FUJI NAKAMOTO

You see what I mean. It might be better if we just drop this court thing.

KIYO NAKAMOTO

Fuji, Okasan and I don't want you to stop. We can take it. Right, Okasan?

(She nods)

MOORE

Let me say this. I know the circumstances behind your draft resistance. I've studied the other cases too, and let me tell you my feelings on this. You had justifiable reasons for refusing to be drafted. I believe we can get your conviction overturned on appeal. This is winnable, believe me.

FUJI NAKAMOTO

You know then I was willing to be drafted and to fight for my country. I asked only that I be given the rights of an American citizen and that my family be freed from the barbed wire prison.

MOORE

Yes. Understood. Will you allow me to help in this matter?

KIYO NAKAMOTO

Yes, Fuji, yes.

MOORE

You fought against injustice and was punished for it. I ask you to fight again--and this time we will win. The war is over, no more hysteria. You will be vindicated.

FUJI NAKAMOTO

Tell that to the hoodlums who threw a rock through our window.

MOORE

This may be presumptuous of me to say so, but this is bigger than you or I. At issue is the law of the land. Unwise court decisions and unjust laws will injure other minorities if you don't fight for justice now.

KIYO NAKAMOTO

You can't stop, Fuji. Let it be a family decision. Okasan and I will vote too.

FUJI NAKAMOTO

We have enough troubles. Maybe we can go to Chicago.

KIYO NAKAMOTO

I'm not leaving. I'm not quitting.

FUJI NAKAMOTO

Then I'll take Okasan and go.

YOSHIKO NAKAMOTO

No. I stay. This is our house. Nobody chase away.

THE DOORBELL RINGS.

KIYO NAKAMOTO

Who's that?

FUJI EXITS TO SEE.

GAIL BENNET

My nerves. I think they're getting to me too.

KIYO NAKAMOTO

Gail, are you sure you want to be here?

GAIL BENNET

My place is with all of you.

FUJI RETURNS WITH FROGGIE AND THE OTHERS.

FUJI NAKAMOTO

Okasan, these men were friends of Tad. Froggie Kumata, Richard Akashi, Killer Toma, Salty Naganuma. My mother Yoshiko, my sister Kiyo, my friend Gail, and our lawyer, Gus Moore.

MOORE

I'll leave now. We can talk some more later. Sleep on it. Good night all.

GAIL GOES OUT WITH MOORE AND WILL RETURN SOON AFTER SEEING HIM OUT.

KIYO NAKAMOTO

So you're Froggie. Tad wrote about you, all of you. He told us about the time you beat up some whites who harassed him.

FROGGIE

It was nothing. The guys in the squad, we looked out for each other.

KIYO NAKAMOTO

And Killer.

TOMA

Yup.

KIYO NAKAMOTO

And Salty.

SALTY

'S me.

KIYO NAKAMOTO

Tad mentioned all of you. Okasan, remember Tad's letters? Froggie, Killer, Salty and Akashi, who was always playing his ukulele? We saved all his letters.

YOSHIKO NAKAMOTO

Thank you, ne. Thank you.

FROGGIE

I'm glad we found you.

AKASHI

We were hoping you would be at your old address.

FUJI NAKAMOTO

For how long I don't know.

KIYO NAKAMOTO

Did you have trouble finding us?

TOMA

No, it was very easy. We just studied the map and made believe we were in the Army again.

HIS FRIENDS TURN THEIR HEADS IN AMAZEMENT.

AKASHI

We noticed the broken window. People harassing you?

KIYO NAKAMOTO

They won't leave us alone.

FROGGIE

Maybe we can help. We'll stick around a while. Ah, Nakamoto-san, Tad's last thoughts were of you and Kiyo. He was worried about you in camp. I promised I would come find you and help after the war. It took a while but we're here.

YOSHIKO NAKAMOTO

Thank you.

FROGGIE

And I have Tad's last letter. I"m sorry I took so long to deliver it.

FROGGIE HANDS THE LETTER TO YOSHIKO, WHO OPENS IT AND GIVES IT TO KIYO.

KIYO NAKAMOTO

(reading letter)

Dear Okasan and Kiyo. We are going on a very important mission. My thoughts are of you and Fuji. I miss all of you and wish we were all home together, away from the camp. sitting at our fireplace all warm and cozy, toasting marshmellows. But duty calls. We are winning this war, and I'll be home before you know it. It'll be time to move out soon. I'm honored to be fighting for my country with the best soldiers in this army. They are wonderful guys and I'm proud to call them my friends.

KIYO IS OVERWHELMED AND HANDS THE LETTER TO FUJI.

FUJI NAKAMOTO

The Nisei in the 442nd have changed a lot of minds about Japanese Americans. The white soldiers respect us and we have had many stories in newspapers and magazines about the courage and fighting spirit of the Go For Broke regiment. When I see Fuji again, I know we can straighten out everything and become close brothers again. That is very important to me. Don't worry about me. I'll be all right. But if I'm not able to come home. If God chooses a different path for me, I want you to remember how much I love you all and will always be with you.

KIYO EMBRACES YOSHIKO. FUJI HANGS HIS HEAD AS IF IN PRAYER. LIGHTS DOWN.

LIGHTS UP ON FROGGIE AND HIS PALS UPSTAGE.

GENERAL MILES ENTERS. THE BOYS STAND IN LINE AT ATTENTION OUT OF HABIT AND SALUTE AS HE WALKS BY.

FLASHBULBS POP. THE NAKAMOTO FAMILY EMERGES TO MEET THE GENERAL..

GEN. MILES

Good afternoon, ladies and gentlemen of the press. I'm General Geoffrey Miles. The Army is disturbed by reports that certain so-called Americans are harassing and threatening the Japanese American families of our soldiers. Sometimes in the hysteria of war, we make grievous mistakes, as we did in sending Japanese Americans from the West Coast to inland relocation camps. Despite these injustices, loyal Japanese American men volunteered from these camps to fight for their country. These men became part of the 442nd Regimental Combat Team, the most decorated unit for its size and length of service in American military history. Their actions exemplified the best fighting tradition of the United States Army. Lt˙ Tadashi Nakamoto, who earned his commission on the battlefield of France, volunteered from an internment camp, leaving his family behind barbed wires.

MILES

Lt˙ Nakamoto died in action, leading his platoon in the rescue of the First Battalion of the 141st Infantry, 36th Division. Now his family is trying to re-establish itself in the same community from which it was uprooted during the war. But certain racist elements have been threatening the Nakamoto family. The United States Army will not tolerate such actions against its veterans and their families. I am here today to show the support of the U˙S˙ Army for the Nakamoto family. Mrs˙ Nakamoto, it is an honor for me to present this Distinguished Service Cross posthumously to Lt˙ Tadashi Nakamoto, for gallantry in action against the enemy. The United States government extends its gratitude to you and your family.

GEN˙ MILES PINS THE MEDAL ON YOSHIKO'S DRESS. HE THEN STEPS BACK AND SALUTES.

FROGGIE AND THE OTHERS ALSO SALUTE.

GEN˙ MILES AND THE NAKAMOTOS EXIT LEAVING BEHIND FROGGIE AND HIS PALS.

FROGGIE

You know, we won da war but we still get lotta battles to fight.

SALTY

No mo' time rest, I guess.

AKASHI

Aeh, Lefty was saying time to get political.

FROGGIE

I know. If we going do someting, might as well start in Hawaii.

SALTY

Some guys already talking about joining the Democratic Party.

TOMA

Get dis guy, Jack Burns. He been talking to some of us 442 guys.

SALTY

Da guy know how to talk to AJAs. No bull shit, you know wat I mean. He was coming to our meetings and we tought, who da hell dis haole guy? Turn out he one policeman.

TOMA

But he get good ideas.

FROGGIE

Sound like one guy I gotta meet. Politics. C'mon, let's go. Time to go for broke again. Hawaii waiting fo' us!

AKASHI BEGINS SINGING THE 442ND SONG.

THE OTHERS JOIN IN THE SONG GOOD-HEARTEDLY AS THEY EXIT.

BOZO UYEHARA, TAD NAKAMOTO AND SGT˙ YOSHIDA ENTER IN THEIR UNIFORMS AND WHILE STANDING AT ATTENTION, SAY THE FOLLOWING LINES.

NAKAMOTO

The 100th/442nd Regimental Combat Team fought in seven major campaigns. The soldiers earned seven Presidential Unit Citations. There were 18,143 individual citations, including 9,486 Purple Hearts...

BOZO UYEHARA

Twenty-one Medals of Honor, 52 Distinguished Service Crosses, one Distinguished Service Medal, 560 Silver Stars with 28 Oak Leaf Clusters...

SGT. YOSHIDA

Twenty-two Legion of Merit medals, 4,000 Bronze Stars with 1,200 Oak Leaf Clusters, 15 Soldier's Medals, and many many more.

LIGHTS FADE TO BLACK.

THE END